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JUNE 8 - 14, 2011 • VOL. 45, NO. 36 • FREE



DRINK UP!

North Beach, Island City, karaoke hotspots ... our Bar Crawler issue guides you to summer cocktail bliss P18
Plus: Virginia Miller tastes Wine Country newbies and Super Ego returns with nightlife mischief

Aaron, Bianca, Cassandra, and Jonny enjoy a Virgin Sacrifice at Forbidden Island Tiki Lounge. | GUARDIAN PHOTO BY MATTHEW REAMER

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In 1974, the Bay Guardian launched a nationwide trend by being the first paper to present "best of" awards. This year, thousands of Bay Area residents will vote for their 200 favorite local places, people, and things in four categories: City Living, Food and Drink, Arts and Entertainment, and Shopping. The winners of our 2011 Best of the Bay Readers Poll will be revealed in our July 27 issue, and will include 150 Editors Picks in the categories, and enthusiastic quotes from our readers who spoke out about their "Best of the Best."

A truly collaborative effort between Guardian readers and in-house experts, the 2011 Best of the Bay issue encompasses all that's great about the Bay Area and captures the vitality and resilience of the local scene.



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6.8.11

Real people are enduring the devastation of foreclosure processes because of the excesses of bankers and investment firms.

EDITOR'S NOTES

By Tim Redmond
Tredmond@sfbg.com

Some time around 1984, a piece of bright red graffiti appeared on the wall of Cala Foods on Haight and Stanyon streets that read: “AIDS victims should be given machine guns so we can fight back.”

A little odd on every level, and in part a play on the word “victim,” which people were starting to realize was disempowering and wrong. But it expressed a sentiment that was very much a part of the community’s response to the epidemic in that era: anger.

Anger that the Reagan administration did nothing as tens of thousands of people died. Anger that the medical establishment and Big Pharma were moving way too slowly. Anger that because AIDS was, at that point, a disease that primarily affected gay men, the nation as a whole didn’t take it seriously.

That anger — and the politics that came out of it — was a central part of the history of AIDS in San Francisco. Yet somehow it seems to be missing from all the recent news reports.

Yes, as the mainstream media points out, the community came together in phenomenal way: people took care of each other. San Francisco built a treatment model that became the gold standard for the nation.

But people also fought back.

In 1988, after the publication of *And the Band Played On*, Randy Shilts gave a talk to a medical conference on AIDS and issued a warning to the doctors and pharma folks. You are, he said, dealing with a community that is active, organized, educated, and good at politics — you ignore that community at your peril.

It was the queer community that forced the politicians and health-care establishment to get

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

A BRIEF HISTORY OF THE PATRIOT ACT
(QUOTATION MARKS = ACTUAL QUOTES)

2001: BUSH ADMINISTRATION USES THREAT OF TERRORISM TO JUSTIFY UNCONSTITUTIONAL POWER GRAB.

HOW CAN WE PROTECT DEMOCRACY-- WITHOUT THE SECRET POWER TO DO SECRET STUFF...IN SECRET?

ANYWAY, IF YOU'RE INNOCENT-- THEN WHAT HAVE YOU GOT TO HIDE?

BE SEEING YOU!

2011: SENATORS WYDEN AND UDALL (BOTH MEMBERS OF THE SENATE INTELLIGENCE COMMITTEE) SEEM TO BE TRYING TO TELL US SOMETHING--IF ONLY WE COULD FIGURE OUT WHAT!

"WHEN...THE AMERICAN PEOPLE COME TO UNDERSTAND HOW THE PATRIOT ACT HAS ACTUALLY BEEN INTERPRETED IN SECRET, THEY WILL INSIST ON SIGNIFICANT REFORMS!"

"(THEY) WOULD BE ABSOLUTELY STUNNED!"

2005/2006: DEMOCRATS PROPOSE MAKING UNCONSTITUTIONAL POWER GRAB SOMEWHAT LESS UNCONSTITUTIONAL.

"MEMBERS...NEED TO TAKE A CAREFUL LOOK AT PRESIDENT BUSH'S USE OF WARRANTLESS WIRETAPS-- AND DETERMINE THE RIGHT BALANCE BETWEEN PROTECTING OUR SECURITY AND SAFEGUARDING OUR CIVIL LIBERTIES!"

THEY ARE NOT SUCCESSFUL.

2011 CONT'D: HARRY REID USES THREAT OF TERRORISM TO JUSTIFY BIPARTISAN NORMALIZATION OF UNCONSTITUTIONAL POWER GRAB-- WARNING THAT IF THE ACT IS ALLOWED TO EXPIRE--

"--WE WILL BE GIVING TERRORISTS THE OPPORTUNITY TO PLOT AGAINST OUR COUNTRY UNDETECTED!"

SOME UNSPECIFIED POINT IN THE FUTURE: DEMOCRATS ARE SIMPLY SHOCKED TO LEARN OF PATRIOT ACT ABUSES.

I'VE GOT THE SECRET, UNACCOUNTABLE POWER TO DO WHAT???

WOOO-HOOOO!

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Lee should veto Parkmerced

EDITORIAL Mayor Ed Lee got his start as a lawyer working on tenant issues. He understands the city’s rent laws and the shortage of affordable housing. He also knows — or ought to know — that when the city’s tenant groups are unanimously opposed to a project, elected officials who care about tenant rights should pay attention.

The Parkmerced project will be a clear test: Does he follow his activist roots, stick with the people he started with and show his independence — or side with the big out-of-town developer and allow the project to move forward?

The supervisors approved the project by the narrowest of margins, 6-5. All of the progressives voted to reject the development agreement and rezoning — and for good reason. The deal would

lead to the demolition of 1,500 units of rent-controlled housing. And while the developer says it will abide by the rent laws for the newly built replacement units, that’s a shaky legal guarantee. The larger point, tenant advocates say, is that demolishing existing affordable housing is always a bad idea.

In the end, 1,500 people will have to leave the homes they’ve lived in for years — in some cases, many years. They will be offered replacement units in a high-rise — very different from the garden apartments (with, yes, gardens) that they’ve occupied. And if the developer decides that there’s more money to be made by jacking up the rents on those units, it’s a safe bet that an army of lawyers will arrive attempting to undermine the questionable

guarantees now in the deal.

There’s also the problem of transportation and traffic. The project will include a new parking space for every new unit, meaning 6,000 new cars in an area already overwhelmingly congested. Since the vast majority of the units will be market-rate (the developer will provide 15 percent affordable units, under city law, which means 85 will be sold or rented to rich people) the development will transform what is now still something of a working-class neighborhood into another enclave for the wealthy.

When we talked to Mayor Lee, he was noncommittal on the deal. At the same time, he noted that the garden apartments are old and will have to be replaced at some point. We don’t dispute that there are ways to add more den-

CONTINUES ON PAGE 6 >>

Stopping foreclosure secrecy

By Phil Ting and Kevin Stein

OPINION Thanks to a shadowy corporate mortgage recording system, millions of Californians have no idea who owns their home loans.

As we suffer through this recession triggered by reckless subprime lending and Wall Street speculation, our recovery is being held back in part because people are struggling with foreclosures and underwater home values — exacerbated by a lack of mortgage transparency.

The mess created by Wall Street is causing wrongful foreclosures and wreaking havoc. Real people — often lower-income families and communities of color — are enduring the devastation of foreclosure processes because of the excesses of bankers and investment firms.

In San Francisco, we’ve seen the highest number of foreclosures in the Ingleside-Excelsior, Bayview, Tenderloin, and Mission neighborhoods — many of the places where home values have fallen most. Whether or not you face foreclosure, we all pay for this crisis by losing vital tax revenue that could go to support our schools, protect our neighborhoods, or build our economy.

When Wall Street realized it could make billions by bundling mortgages and selling them to investors, banks and financial institutions needed a way around recording the ownership and assignment of home loans. What the banks and Wall Street came up with is a shadowy, industry-backed reporting system called MERS — mortgage electronic reporting system.

Simply stated, subprime and

CONTINUES ON PAGE 6 >>

EDITORIALS 5	FOOD + DRINK 14	PICKS 24	MUSIC LISTINGS 40	ON THE CHEAP LISTINGS 46
NEWS 8	BAR CRAWLER 18	ARTS + CULTURE 26	STAGE LISTINGS 45	FILM LISTINGS 48

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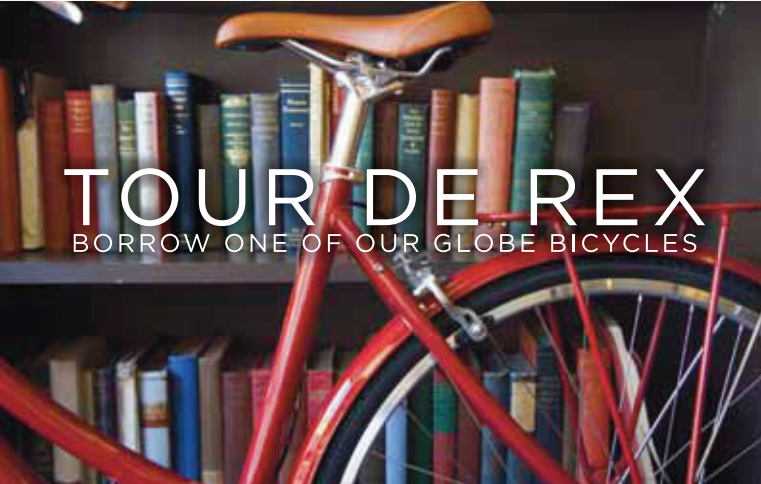
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Project Open Hand provides food and compassion to improve the quality of life for the men, women and children it serves. Project Open Hand programs include: meal, grocery and nutrition counseling for people with symptomatic HIV and AIDS; congregate lunch and nutrition education for people over 60 years of age; meal service for homebound and critically ill people under the age of 60. Services are available to eligible clients living in San Francisco and Alameda counties, regardless of their race, color, national origin, age, gender, sexual orientation, religious affiliation, disability or ability to pay.

Project Open Hand was founded in San Francisco in 1985 by Ruth Brinker, a retired meal service manager, who began preparing meals in a church basement for seven people with AIDS. The first grassroots response to the nutritional needs of people with AIDS in the nation, Project Open Hand continues to be a model for similar organizations around the world. In 1989, Project Open Hand started serving people with AIDS in Alameda County. In 1998, Project Open Hand furthered its reach and began serving congregate lunches to seniors at various sites throughout San Francisco. At the beginning of 2000, Project Open Hand expanded its services to provide Meals with Love to people who are homebound and critically ill.



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EDITOR'S NOTES

CONT>>

off its collective ass and start dealing with the disease.

Sometimes the politics got crazy. At one point, a group of folks from and ACT-UP fringe came into the Guardian office to try to convince us that AIDS wasn't caused by a virus. The fight over keeping the bathhouses open took an inordinate amount of energy that perhaps would have better been spent elsewhere.

At times, it seemed hopeless. The first night that a couple of activists slept in front of a federal office at U.N. Plaza to protest the way the government was treating people with AIDS, hardly anyone noticed. They called me, and I showed up in time to see a federal worker spraying them down with a hose in the guise of cleaning off the sidewalk.

But then a few more people showed up, and then a few more, and pretty soon there was a huge, lasting encampment that was hard to ignore. Organizing was tough when leaders kept dying — but the fight went on. And it goes on today.

It's too bad so much of that story isn't part of the reporting on the 30th anniversary of the first reported case of AIDS. **SFBG**

PARKMERCED

CONT>>

sity at Parkmerced. But wholesale demolition of affordable housing isn't the answer.

This deal is bad for tenants and bad for the city. Mayor Lee ought to recognize that then tenant groups opposing this have analyzed it carefully and come to an entirely reasonable conclusion.

Sup. David Chiu, the swing vote in favor of the project, did serious damage to his reputation as a progressive and lost thousands of tenant votes by siding with the developer. Lee, who insists he isn't running in November, ought to demonstrate that he hasn't forgotten his roots, that he listens to activists, and doesn't simply go along with poorly conceived development projects. He should veto the development agreement and zoning changes and send this thing back to the drawing board. **SFBG**

FORECLOSURE

CONT>>

predatory lending allowed banks to create millions of questionable mortgages, Wall Street bundled these risky mortgages together to sell to investors, and MERS made it quicker and easier to conduct these risky transactions with impunity.

As San Francisco's assessor-recorder and a financial advocate for low-income communities, we have seen harmful industry practices wreak havoc on families trying to stay in their homes — whether by use of MERS that clouds property titles, wrongful foreclosures, or denied loan modifications.

The state Legislature considered several good foreclosure bills this year. One proposal placed a \$20,000 fee on financial institutions attempting a foreclosure. This would have discouraged foreclosure and helped defray costs to communities if the process went ahead.

State Sen. Mark Leno (D-SF) and Senate President pro tem Darrell Steinberg (D-Sacramento) offered legislation stopping banks from proceeding with foreclosures when a homeowner is attempting to modify his or her mortgage.

Assessor-Recorder Ting is sponsoring a bill requiring that all mortgage assignments and transfers be recorded with counties, thus taking this process out of the murky MERS system.

Unfortunately, the banks and their armies of lawyers and lobbyists have been able to stymie these reforms.

We must continue to fight these wealthy, powerful lobbies so that the long road to recovery in our housing markets and communities can begin. We cannot let Sacramento forget it was financial institutions that fueled the housing bubble, crashed the stock market, and sent shockwaves throughout the economy with their reckless practices.

Few states have been ravaged by subprime lending and the meltdown of mortgage-backed securities the way California has, so we must continue reforming the practices of banks and Wall Street that have thrown our economy and communities into turmoil. **SFBG**

Phil Ting is San Francisco assessor-recorder. Kevin Stein works with the California Reinvestment Coalition.

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Wilbur Storey, statement of the aims
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS



David Waggoner (left) and Julius Turman (right) are vying for the board's appointment to the Police Commission. | PHOTOS BY LUKE THOMAS/FOGCITYJOURNAL.COM

Tipping point

Battle for a Police Commission appointment reflects ongoing problems in the department

By Sarah Phelan
sarah@sfbg.com

On June 14, members of the Board of Supervisors will vote to appoint a new member of the Police Commission — in the wake of a messy string of alleged police misconduct scandals that, progressives argue, underscore why having strong civilian oversight is critical to ensuring a transparent, accountable police department the public can trust.

The appointment comes less than two months after San Francisco native Greg Suhr was sworn in as chief in the wake of Mayor Gavin Newsom's decision to appoint former Chief George Gascón as the next district attorney — a move that has served to muddy the D.A. Office's efforts to investigate the alleged police misconduct.

Further complicating the board's choice is the heated battle that erupted over the appointment, led in part by members of two Democratic clubs that represent lesbian, gay, bisexual, and transgender communities.

The Alice B. Toklas LGBT Democratic Club has officially endorsed Julius Turman, a gay

attorney and community activist who was a former assistant U.S. attorney and the first African American president of the Alice club. Turman currently works for Morgan, Lewis & Bockius, where he represents companies in actions for wrongful termination, employment discrimination, and unfair competition. He is also state Sen. Mark Leno's (D-SF) proxy to the San Francisco Democratic County Central Committee and serves on the Human Rights Commission.

On the other side, members of the Harvey Milk LGBT Democratic Club, the voice of the city's queer left, are supporting David Waggoner, an attorney and community activist who is a former Milk Club president. Waggoner has worked on police use-of-force policy and as a pro bono attorney for the National Lawyers Guild at the Oakland Citizen's Police Review Board, and been a passionate advocate for the LGBT community, immigrant rights, people with disabilities, and the homeless.

The other two applicants for the post are Vanessa Jackson, a staffer at a women's shelter with experience in counseling ex-offenders; and Phillip Hogan, a former

police officer who serves on the board of the Nob Hill Association and has been trying to get on a commission for years.

Although both Jackson and Hogan have diverse experience with law enforcement — Jackson as an African American woman who claims the police have "no respect for people of color" and Hogan as a former police officer of Lebanese-Irish descent who manages real estate — neither has the support of the LGBT community. The position occupied by Deputy District Attorney James Hammer for the last two years, and Human Rights Commission director Theresa Sparks occupied before that, is widely considered to be an LGBT seat.

WHO'S THE REFORMER?

So now the fight is about whether Turman or Waggoner would be the strongest reformer.

In a recent open letter, former Board Presidents Harry Britt, Aaron Peskin, and Matt Gonzalez expressed support for Waggoner. "While most hardworking police officers perform their jobs admirably, insufficient oversight and poor management systems have led to significant problems," their letter

stated. "Despite these widely reported problems, the Police Commission has failed to adequately address these issues. San Francisco needs real reform, not more of the same. We believe David Waggoner will be that voice at this critical time."

At the June 2 Rules Committee hearing, Waggoner proposed taking away master keys to single-resident occupancy (SRO) hotels from the police. "Significant abuse of that resulted in seriously tarnishing the department," he said.

Turman made an equally impassioned — if less stridently reformist-sounding — speech. "Why would we allow an officer to enter a home, regardless of the master key rule, which I'm not a fan of?" Turman asked. He also said Tasers are dangerous weapons with unintended consequences. "I fear communities of color will suffer more from Taser use."

Waggoner's supporters noted that their candidate has more than 15 years of police accountability experience. Turman's supporters vouched for his integrity, maturity, ability to build consensus, and "belief in strategically serving his community."

In the end, Sups. Sean Elsbernd and Mark Farrell voted for Turman, while Rules Committee Chair Sup. Jane Kim voted for Waggoner.

That means Turman's name has been forwarded to the full board with a recommendation. But because the Rules Committee interviewed all the candidates, the board can still appoint any of them.

At the Rules Committee, Sup. Scott Wiener voiced support for Turman. And Board President David Chiu recently told the Guardian that he has known Turman for years, has worked with him professionally, and will vote for him. "I found him to be fair, thoughtful, and compassionate," Chiu said, noting that he believes the role of the commission is "to provide oversight and set policy."

Sup. David Campos, one of the solid progressive votes on the board and a longtime Milk Club member, believes Waggoner would make an excellent commissioner but is a friend of Turman, and believes he'll be a strong voice for reform. "Sean

CONTINUES ON PAGE 10 »

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POLITICS

- Protestors target Apple as tax cheat
- Steven T. Jones on the sneaky campaign to draft Lee for Mayor
- rather odd: Dennis Herrera gets endorsed for mayor by ... Frank Jordan?



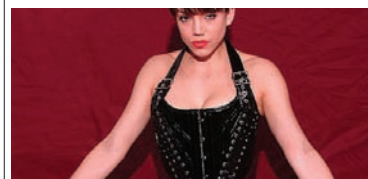
NOISE

- Jackie Andrews sizes up the locals at the Slumberland Records showcase
- Mike Krimper talks backpacks and Brazilian beats with B+ of L.A. hip-hop duo Mochilla



PIXEL VISION

- Nicole Gluckstern on Queer and The Boar's Head
- Roccopura returns with more clowning around



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- Amber Schadewald explores the tight-knit world of corsetry
- Hot sexy events of the week

FRIDAY NIGHTS

Jun. 10 at the de Young



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Police Commission

CONT. >>

[Elsbernd] and Mark [Farrell] could be in for a big surprise if Julius gets appointed,” Campos mused shortly after Elsbernd and Farrell voted for Turman.

Campos recalled how he and Turman started working at the same firm years ago. “So I got to know him well,” he said, adding he is “like a family member.”

“By virtue of his involvement with Alice, some folks think Julius will be a certain way,” Campos added. “But I believe he’ll take a progressive point of view on the issues. He has both the knowledge and the experience with the police, he understand the important role that police oversight and the Police Commission play in making the SFPD accountable.”

The commission also will be dealing with fallout from the other scandals, including the crime lab, the use of force against mentally ill suspects, and videos that allegedly show police conducting warrantless search and seizure raids in single residential occupancy hotels.

Kim told us that she primarily voted for Waggoner because she knows him the best, and not out of concern that Turman wouldn’t do a good job. “I’m more familiar with David and that’s what tipped the scale,” Kim said. “It’s great to have two strong LGBT attorneys who have a clear understanding of public safety issues, the law, and are advocates for the community.”

But Debra Walker, who ran against Kim last November, steadfastly supports Waggoner. “Julius has been active in the Alice B. Toklas club for a while, he’s a prosecutor, while David is more of a citizen’s defense attorney,” she said.

Turman continues to be dogged by reports of domestic violence, thanks to a lawsuit that Turman’s former domestic partner Philip Horne filed in March 2006 alleging that Turman came into his house when he was sleeping on New Year’s Day 2006 and tried to strangle him.

Horne claimed he “was terrified that the lack of air supply would cause him to pass out and potentially die at the hands of such a jealous and unmerciful former lover.” He alleged he was able to calm Turman down only to see him get enraged again and punch Horne in the face seven to 10 times. When Horne decided he needed to go to the emergency room, the complaint states, Turman grabbed his phone and keys saying, “If you leave, you’ll never see the cats (alive) again,” and “I will report you to the state bar.”

Horne claimed he ran outside screaming for help and that when SFPD arrived, they arrested Turman for domestic violence and called an ambulance for Horne.

Turman responded in July 2006 to what he described as Horne’s

Meanwhile, Campos notes that without a reform-minded mayor, there will be only so much any board-appointed police commissioners can do. “What we really need to implement police reform is a mayor who is willing to do that,” he said. “Otherwise it’s going to be very difficult because the mayor still gets to appoint four commissioners and mayor still gets to control who is in charge of the police department.”

WHAT DIRECTION?

Civil liberties advocates praised as a “first step in the right direction” Suhr’s May 18 decision to issue an order clarifying that SFPD officers assigned to the FBI’s joint terrorism taskforce should adhere to SFPD policies and procedures set by the Police Commission, not FBI guidelines.

But in the coming months, the commission will have to decide whether to push a Portland-style resolution around SFPD involvement with the FBI. The commission also will be dealing with fallout from the other scandals, including the crime lab, the use of force against mentally ill suspects, and videos that allegedly show police conducting warrantless search and seizure raids in single residential occupancy hotels.

These scandals have progressives arguing that it’s critical that the board’s three seats on the commission are occupied by applicants with proven track records of reform.

Waggoner notes that in 2003, voters approved Prop. H., which changed the composition of the commission from five to seven members. Four are appointed by the mayor; three by the board.

Last year, he said, the commission made significant progress in the right direction when it adopted new rules after the Jan. 2 shooting of a man in a wheelchair in SoMa. “That was not the first time an unarmed person with a disability was killed,” he said. “After Prop. H and a crisis, the commission finally took steps. It remains to be seen if Chief Suhr will implement that.”

Waggoner said the current arrangement “creates tension between people who are more willing to defer to the chief on policy issues and being in an advisory capacity, as opposed to people who want to be in the forefront of setting policy.”

That tension played out when Commissioners Hammer, Angela

Chan, and Petra DeJesus tried to find consensus on the Taser controversy last year. “Overall they worked well together. But there’s been no progress yet on Tasers,” he said, noting that the commission eventually decided on a pilot project.

Waggoner said he would be in favor of the commission having a more active role and exerting its authority under the city charter to set policy, but in collaboration with the chief.

The Police Commission’s May 18 joint hearing with the Human Rights Commission about FBI spying concerns was a symbol of the broader issue at the Police Commission. The majority of the commission didn’t see any major problems — but the progressives were highly critical. “Is the commission there to set policy and take leadership, or is it there in an advisory capacity?” Waggoner asked.

With Hammer’s departure, Chan and DeJesus, both board-appointed women of color, are the most progressive members of the commission. Chan hopes Hammer’s replacement believes in strong civilian oversight. “We should never be a rubber stamp for the police department,” he said. “We need to take community concerns very seriously. When the police department is doing great things, we should support them — but if we see something wrong, we should not be afraid to speak out.”

Turman told the Guardian that “being the voice for reform and advising are not mutually exclusive roles — and an effective police commissioner needs to be both.”

“I would advocate for series of meetings with representatives from the Arab community, the SFPD, and the FBI to increase communication and understanding of each side’s perspective on exactly what we need to implement in San Francisco,” Turman said.

Asked more about Tasers, Turman said that “one of the things I would be interested in pursuing is a recognition by some that female officers are less likely to incapacitate during an arrest, which could lead to learning for the larger police force.”

But does this means Turman will turn out to be a swing vote for Tasers? Only time — and the board’s June 14 vote — will tell. **SFBG**



ALERTS

By Jackie Andrews
alert@sfbg.com

THURSDAY, JUNE 9

Reporting back from Cuba

Gloria la Riva, recent winner of the Friendship Medal by the Cuban Council of State, will update the public on the new Cuban economic policies, their impact on the country’s economy, and the Latin American struggle for liberation — often called the Bolivarian Revolution. Afterward, check out a special screening of *South of the Border*, Oliver Stone’s investigative documentary that exposes the mainstream media’s misrepresentation of Latin America in its demonization of the Venezuelan President Hugo Chavez.

7–9 p.m., free
ANSWER Coalition
2969 Mission, SF
www.answersf.org

FRIDAY, JUNE 10

Protest nuclear power

It’s been almost three months since the earthquake in Japan and resulting Fukushima nuclear disaster, and many fear that California’s coast is similarly vulnerable. Rally against the corporations that influence the U.S. government in favor of nuclear industry despite its dangers to people and the environment. Demand that all U.S. power plants — funded by tax dollars — be shut down and help promote a cleaner public power.

3:30–5:30 p.m., free
The Consulate General of Japan
50 Fremont, SF
Facebook: No Nukes Action SF-Solidarity with 6.11 Action in Japan

SATURDAY, JUNE 11

World Naked Bike Ride

Ride your bike in the buff to express the public’s vulnerability the social, economic, and environmental dangers caused by a global dependence on oil. A kind of naked Critical Mass, this fun, provocative bike ride will tour the city’s hot spots including Fisherman’s Wharf, the Marina, and Civic Center. All are welcome, so ride as you dare — bare or square — but don’t forget the sunscreen.

11 a.m., free
Justin Herman Plaza
Market and Embarcadero, SF
Facebook: World Naked Bike Ride-San Francisco

International Day of Solidarity

Enjoy an evening of solidarity and support for Marie Mason and Eric McDavid, two political prisoners sentenced for Earth Liberation Front-endorsed actions — what the feds call ecoterrorism. This event features a screening of *If a Tree Falls: A Story Of the Earth Liberation Front*, as well as information about the so-called “green scare,” or the recent wave of government repression meant to disrupt and discredit environmental activism.

7–9:30 p.m., \$15
Women’s Building
3543 18th St., SF
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By Sarah Phelan, Audrey Arthur,
and Tim Redmond
news@sfbg.com

When Mayor Ed Lee released his 2011-12 budget proposal June 1, all was sweetness and light at City Hall.

The mayor delivered the document in person, to the supervisors, in the board chambers. Sup. Carmen Chu, chair of the Budget Committee, was standing to the mayor's right. Board President David Chiu was to his left. There was none of the imperious attitude we'd come to expect in the Gavin Newsom era — and little of the typical hostility from the board.

As Sup. David Campos, who was elected in November 2008, remarked afterward: "It's the first time since I've been elected that the mayor has taken the time to come to chambers. It's reflective of how this has been a lot more of an inclusionary process."

Lee went even further. "This is a pretty happy time," he said. "There are no layoffs, and instead of closing libraries we'll be opening them." That earned him an ovation from assembled city leaders, including mayoral candidates City Attorney Dennis Herrera and Assessor-Recorder Phil Ting along with District Attorney George Gascón. "I think this budget represents a lot of hope."

It's true that this year's cuts won't be as bad as the cuts over the past five years. It's also true that the pain is spread a bit more — the police and fire departments, which Newsom, always the ambitious politician, wouldn't touch, are taking their share of cuts.

But before everybody stands up and holds hands and sings "Kumbaya," there's some important perspective that's missing here.

Over the past half-decade, San Francisco has cut roughly \$1 billion out of General Fund spending. The Department of Public Health has eliminated three-quarters of the acute mental health beds. Six homeless resource centers have closed. The waiting list for a homeless family seeking shelter is between six and nine months. Muni service has been reduced and fares have been raised. Recreation centers have been closed. Library hours have been reduced.

In other words, services for the poor and middle class have been slashed below acceptable levels, year after year — and Mayor Lee's budget doesn't even begin to restore any of those cuts.

"We're not ready yet to restore old cuts," Lee told the Guardian in a June 2 interview. "It was enough for us to accomplish a pretty steady course and keep as much. Particularly with the critical nonprofits that provide services to seniors and youth and homeless shelters, we kept them as close as we could to what last year's funding was."

But the current level of funding is woefully inadequate. As Debbi Lerman, administrator of the Human Services Network, noted, the people who work in the nonprofits Lee was talking about haven't had a pay raise in four years — even though the cost of living continues to rise. "Our costs have gone up with cost of



Mayor Ed Lee (standing) unveils a budget that was greeted warmly by everyone from Sup. David Campos (left) to Board President David Chiu (center right) and Sup. Mark Farrell (far right). | PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

Beyond the all-smiles budget

Mayor Lee's budget stops the bleeding —
but doesn't repair the damage

inflation," she noted.

She said the cuts over the past few years have deeply eroded services for children, homeless people, substance abuse programs, and others. "There have been significant cuts to every area of health and human services."

And in a city with 14 billionaires and thousands more very wealthy people, Lee's budget is distinctly lacking in significant new ways to find revenue.

THE GOOD NEWS

Just about everyone agrees that the budget process this year has been far better than anything anyone experienced under Newsom. "He [Mayor Lee] listened to everybody," Lerman said. "That doesn't mean they fixed everything. Mayor Lee fixed as much as he could."

At his press conference announcing the release of the budget, Lee thanked Police Chief Greg Suhr for having already made significant cuts through management restructuring and for considering an additional proposed cut of \$20 million.

"We want to thank you for that great sacrifice," Lee said, addressing Suhr, who sat in front row of public benches, dressed in uniform. Lee next acknowledged that adequate funding for social services also helps public safety. "Without those services, officers on the street would have a harder job," he said.

Lee also praised the departments of Public Health and Human Services for helping to identify \$39 million in federal dollars and \$16 million in state dollars, to help keep services

open and the city safer.

Lee noted that San Francisco no longer has a one-year budget process and has just released its first five-year financial plan as part of its decision to go in five-year planning cycles.

"To address this, I've asked for shared sacrifice," Lee continued, adding that he recently released his long-awaited pension reform charter amendment, emphasizing that it was built through a consensus and collaborative-based approach.

Lee also said he would consider asking voters to approve what he called "a recovery sales tax" in November if Gov. Jerry Brown is unable to extend the state's sales tax. That would bring in \$60 million — but it is only on the table as a way to backfill further state budget cuts.

Lee observed that San Francisco is growing, the economy is looking brighter, and unemployment is down from more than 10 percent last January to 8.5 percent today. He plugged the America's Cup, the city's local hire legislation, the Department of Public Works' apprenticeship programs, and tourism, both in terms of earmarking funding in the budget for these programs and their potential to boost city revenues.

He said his budget proposed \$308 million in infrastructure investments that include enhanced disability access, rebuilding jails, and energy efficiency, and is proposing a \$248 million General Obligation bond for the November ballot to reduce the street repair backlog.

"We will get these streets repaired," he promised.

"This submission of a budget is not an end at all, it's the beginning of the process," he continued, going on to recognize Chu for her work getting the process rolling and thanking Budget Analyst Harvey Rose in advance. "I do know his cooperation is critical."

And he concluded by thanking each of the supervisors. "I will continue enjoying working with you — we need to keep the city family tight and together."

The sentiment was welcomed by supervisors. "As he said, this is the beginning of the process, and it's an important and symbolic step" Campos said. "The budget shows that a lot of good programs have been saved. But there is still work to do."

"There are still gaps in the safety network," he added, singling out cuts to violence-prevention programs. "It's my hope they will be restored."

THE BAD NEWS

But even if the cuts for this year are restored, the city budget is nowhere near where it ought to be. "We still had to make cuts," Lee acknowledged.

"We did consider very seriously a whole host of revenue ideas that we had," he said. "They were not off the agenda at all." At the same time, he noted that state law requires a two-thirds vote for new taxes (although that threshold drops to 50 percent in presidential election years). "We decided that it's not that they were bad ideas, but that we wouldn't be able to sell them at this time."

Lee praised some of the revenue ideas that have been suggested in the past year, including the alcoholic beverage fee proposal by Sup. John Avalos, which Lee called "a pretty good idea." He said that "a year or two from now" an additional sales tax and a parcel tax (for the police or for schools and open space) might be on the agenda.

The city now has a multiyear budget process and projections are supposed to go beyond a single year. But what's missing — and what nobody is talking about — is a long-term plan to restore critical city services to a sustainable level. That means talking — now — about tax proposals for 2012 and beyond and including those revenue streams in long-term budget planning.

Because the city parks, the public health system, the libraries, the schools, affordable housing programs, and the social safety net are in terrible condition today, the result of year after year of all-cuts budgets. And while the supervisors and the mayor wrangle over the final details, and advocates try to win back a few dollars here and a few dollars there, it's important to recognize that this budget does nothing to fix the damage.

"We're about \$10 million short of what we need right now to keep service providers at current levels," noted Jennifer Freidenbach, who runs the Coalition on Homelessness. "But we also need to restore the health and human services system that was slaughtered under Gavin Newsom." **SFBG**



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Hamburguesas in Margheritaville (and mussels with housemade chorizo, left, too): Don Pisto's brings adventurous Mexican to North Beach.

GUARDIAN PHOTOS BY RORY MCNAMARA



The little kitchen that could

By Paul Reidinger
paulr@sfbg.com

DINE Not all restaurants have mantras, but Don Pisto's must be "our kitchen is small." It's what we heard over and over from our server. Actually, we didn't

hear her; we just read her lips as best we could. When Don Pisto's starts to fill up — and, being snug, it fills up quickly — it becomes as noisy a restaurant as I've been in. If you've ever stood near the end of a runway as a fully loaded 747 roared into the sky over your head, you'll have some idea of the decibels, which reach such levels as to become a fourth dimension. I was deafened. Maybe that was a mercy.

Food chic has migrated outside, to trucks, in the past few years, so Don Pisto's (which opened late in 2009) represents a countertrend of sorts. It's a food truck, or at least the personality of a food truck, implanted into a handsome old building of exposed brick walls. From its trio of bordello-red lights along the sidewalk to its nicely burnished wooden tables and chairs and its youthful crowd, it's about as visually appealing a place as could be. All it needs is a Mute button. (Food-truck chic, incidentally,

strikes me as an odd development in the senescent years of petroleum, but it does suggest the profound American attachment between eating and motor vehicles. Fifty years ago, people were thrilled to drive to McDonald's; now the restaurant drives to them.)

Considering the size of the kitchen, which is very much on display at the rear of the space and not at all big (especially considering that there is a semi-subterranean private dining room to go with the main one), the food is both electrifyingly good and reasonably priced. Part of the magic lies in menu brevity; on offer are about a half-dozen or so taco plates, a comparable number of house specialties, a smattering of seafood dishes, and a couple of sides. All of it fits on one side of a small card. (The other side holds the equally to-the-point drinks list: a few beers, a few wines, a margarita, a sangría made with açai berry juice.)

The kitchen's marquee item is the *hamburguesa* (\$9), and it's possibly the most intense hamburger experience I've ever had. It's not enhanced with cheese or swaddled within a fancy, heavily buttered bun. But the meat is "marinated" with bacon and onions, and *bacon* largely seems to mean pork fat, while *marinated* means permeated. The beefiness of the burger

does survive the presence of these other formidable players, but they are mingled in a way that transforms them all. The result is something greater than the sum of its parts. It's possible you could get a burger this intense from a street truck or cart, but it would be from one that was unusually conscientious and not in a hurry. If you were served this burger at a Wolfgang Puck restaurant, you would probably think it was well worth the \$30 they would probably charge you.

At least two other items on the menu rival the *hamburguesa* for memorable verve. One is the platter of mussels (\$13) simmered in white wine then stuffed with crumbly bits of house-made chorizo. The sausage brought out the mussels' meatiness, while the toast spears were useful in sopping up the broth, mostly white wine and cilantro enlivened by the tasty chorizo.

The other is the Mexican sashimi (\$11), flaps of tombo tuna laid out in a chain on a long, narrow platter and scattered with rounds of serrano chile, red-onion slivers, minced scallion, and cilantro, and finished with lime juice and soy sauce. The only minus is that you don't get any bread to mop up the sauce. (On the other hand, you do get endless baskets of tortilla chips, along with an addic-

tive tomatillo salsa, but the chips are thick and more than usually useless for sopping.)

The tacos are sized the way tacos should be sized: they're more than bites or nibbles, but they don't become unwieldy behemoths that spill half their contents like wet paper sacks when you pick them up. Each plate holds two tortillas, made from proper masa (not wheat flour), about three inches in diameter, and laid flat. You get to fold them yourself. Of the available fillings, I would say the carnitas (\$8) — with onions, cilantro, and arbol salsa — is exceptional, with ropes of juicy meat just slightly crisped at the edges. We were also offered an unlisted vegetarian option (\$6) of rice, pinto beans, cheese, and a smear of guacamole. It was commendable, though as a party it wasn't quite up to the standard of the carnitas. But a little diffidence isn't going to drag down a party like the one at Don Pisto's. **SFBG**

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ROUGH WATERS HEMLOCK MY FIRST EARTHQUAKE LE VICE Cafe Du Nord	DEATH CAB FOR CUTIE THE LONELY FOREST Fillmore	BUZZCOCKS Slim's	SHANNON AND THE CLAMS RANK/XEROX OUTDOORSMEN Knockout
MATMOS Bottom of the Hill	SIGNAL PATH THE MALAH THE NEUROVOLTAIC ORCHESTRA Bottom of the Hill	CARLOS VARELA Great American Music Hall	
DIRTY BOOTS ASTRAL FORCE KELLY MCFARLING Elbo Room	LYLE LOVETT & JOHN HIATT Marin Center	DETROIT COBRAS GIRL IN A COMA Independent	
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	SEAN AND ZANDER CUNT SPARRER LOVE SONGS FROM THE HATED ROLAND FINN Hemlock	JEFF "SKUNK" BAXTER Cafe Du Nord	GRAND HALLWAY GOH NAKAMURA JANE LUI Cafe Du Nord

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By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS

I write to you from Dot's Diner in Jefferson Parish, La. Hedgehog is getting her knee looked at down the road, and I thought

I would find me a place to sit that wasn't the waiting room. Or a pool hall. Or bar. Or fast food joint or automotive shop. Or warehouse, thrift store, or — but only because it's 9:30 a.m. and I ain't the slightest bit hungry — a fried seafood shack or po-boy shop.

Jefferson's got good eats in its own right. Crabby Jack's is here, and at the French Canadian Quarter Festival this spring they fed me the best boudin I ever had, but at 9:30 a.m. the only way you can get a table, apparently, is if you're an upside-down chair.

If it were 10 a.m. or even three hours later, I would have been in heaven. All's I really required was a good strong cup a coffee and a seat, but this ain't California or Seattle or even New Orleans. It's the parish, as the locals call it, where you can't exactly sit down without having a meal.

But how pretentious of them to refer to their parish as “the parish.” Don't you think that's pretty arrogant? Louisiana has a lot of parishes. They're like counties everywhere else.

Whatever, I'm sure you're more interested in what I've been eating San Franciscowise than Dot's Diner's biscuit with a fried egg on top, smothered in crawfish julie.

I will tell you: duck soup.

As always I have been on the prowl, trying to find the city's best bowl of cold medicine and antidepressant.

It ain't at Big Lantern here in the 'hood, I can promise you that. Me and Hedgehog went there the last time we were in the city together, and I was fighting a cold. A fight, by the way, that I lost.

I'm human. I get sick. In fact, I get sick more than most people, being not only human but a hypochondriac. (Not that I've been diagnosed with hypochondria. I can just tell I have it.)

Anyway, I had wanted to show Hedgehog something special like

Zuni, Delfina, or Slanted Door, but I felt too much like crap to eat anything but duck noodle soup, pea sprouts in garlic, and string beans with smoked pork.

There were dumplings, too. I forget what they were called on the dim sum menu. Some kind of “little buns,” I think. The ones that were soupy inside, they were great, but some weren't so soupy. They had lost their juice. Not so great.

I can't really complain about the duck soup because it wasn't technically on the menu. Nor was it all that half bad. But the pea sprouts needed a lot of doctoring to taste like anything, and the beans with smoked pork were some of the worst things ever.

About half of the beans were lifelessly old tough shriveled ones, overcooked. And the pork was like pork jerky. Very dry. Very tough. Which — granted — maybe that's what smoked pork means in Chinese restaurants. I don't often order it, and won't often order it again, to be safe.

To their credit, the garlic pea sprouts and the beans and pork got better the next day for lunch, and better still the day after that, because I doctored and doctored them back to life.

The soup hit the spot, but as long as I'm healthy enough to get on BART and buses, I will be having my future duck soups in Chinatown, at Great Eastern Restaurant, thank you.

The legendary Jackson Street standby, it turns out, has a rich, flavorful dark broth with perfectly succulent roast duck and great homemade noodles. Or wontons. Or both. For \$9, it's the reigning duck noodle champion, in my book.

I would like to thank John's Snack and Deli for being out of kimchi burritos again, or else I might never have found this out.

Oh, and Great Eastern also has crocodile soup and soft-shell turtle soup, by the way. In case you're not sick when you go there.

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Bartender Ethan Terry shakes up a specialty Lambo cocktail at 15 Romolo. | GUARDIAN PHOTO BY BEN HOPFER

COCKTAIL CARTOGRAPHY



Along with New Orleans, the Bay Area is currently reigning supreme over Cocktail Land — and despite the supposed recession, it seems like there are interesting new bars opening every week. (This week's exhibit: the dapper Churchill at Church and Market streets which, along with the still-fresh Blackbird and the Residence forms a triangle of upscale libations in that area.) Everyone has their favorite watering hole, of course, the dive they call a country home. And if you happen to lose it, your whole world seems to crumble — this happened to me with the Eagle, and before that the Transfer (on the site where Churchill now stands), and before that the original Badlands in the Castro. Entire schedules have to be recalibrated, new daily budgets must be drafted, suddenly you long to keep in touch with that dude who looks like Droopy who always hogged the Addams Family pinball game.

To avoid tragedy, it's always good to diversify your rathskeller portfolio, spread your well-drink wings and fly, robin, fly to other stumble-from locations. We've included three varied bar crawls herein to help. Each takes in both recently opened and firmly established locations, in areas you may be already familiar with but are worth a second look (North Beach), places you may not realize are so tippie-full (Alameda), and exercises you may want to drink to forget (karaoke). Happy trails and 'tails!

Marke B.
Bar Crawler Editor

Make a splash

Rediscovering North Beach's plethora of charm

By Virginia Miller
virginia@sfbg.com

BAR CRAWLER Overrun with partiers from the burbs on weekends, North Beach remains far more than its hordes of visitors would suggest. Italian



history, comforting foods, historical churches, and Beat mystique keep tourists roaming the streets. But savvy locals know North Beach's under-the-radar gems. In some ways, it's our most European neighborhood, where you're most likely to find elderly Continental gentlemen gesticulating over coffee and cigarettes at sidewalk tables outside Cafe Greco or Caffè Trieste. Beneath the tourist trappings and meat markets, beats a vibrant and cultured heart.

This is equally true of its nightlife. Look beyond seedy strip joints and bars packed with suburbanites to find a long list of spots rich with history and colorful characters. If you haven't hung out in NB in awhile, it's time to fall in love with this late-night neighborhood's impressive diversity again via a nice north-to-south bar crawl.

① BIMBO'S

There's no cooler live music venue in San Francisco than Bimbo's. A Rat Pack-style supperclub where

Rita Hayworth danced as a chorus girl in the early 1930s and gin was served in coffee cups, the spacious club is rife with character. Wood-paneled walls, red curtains, and stools create a space Dean Martin's Matt Helm character would have felt at home in. Start your night with a show of acts as divergent as Flaming Lips and Adele. 1025 Columbus, (415) 474-0365, www.bimbos365club.com

② TONY NIK'S

Divey and lived-in, Tony Nik's still shines under its original neon sign. A Prohibition-era bar opened in 1933 by namesake Tony Nicco, it's a funky, worn respite from the bustle of North Beach. It's like stepping back in time ... with rock 'n' roll attitude. It's just the place to pop in for conversation and a stiff martini. 1534 Stockton, (415) 693-0990, www.tonymiks.com

③ CHURCH KEY

This underrated beer haven keeps a rotating selection of craft beers from around the world on tap. Victoriana wallpaper melds with a mellow vibe, offering a welcome respite from weekend craziness. Sip an Allagash Witbier in the upstairs alcove with wild game sausages while a DJ plays classic soul records that won't drown you out. 1402 Grant, (415) 963-1713

④ THE SALOON

It's time for more music at one of the country's oldest bars. The Saloon hit the Barbary Coast in 1861 as Wagner's Beer Hall. Beat-up and worn down (in look and regulars), this bar feels like New Orleans, where music sings out into the night from seasoned musicians who play as hard as they live. Offering live music seven nights and three afternoons a week, the Saloon's key focus is blues, although rock 'n' roll and soul influences abound. Dancing erupts in tight confines — like one ongoing party where music legends relive glory days.

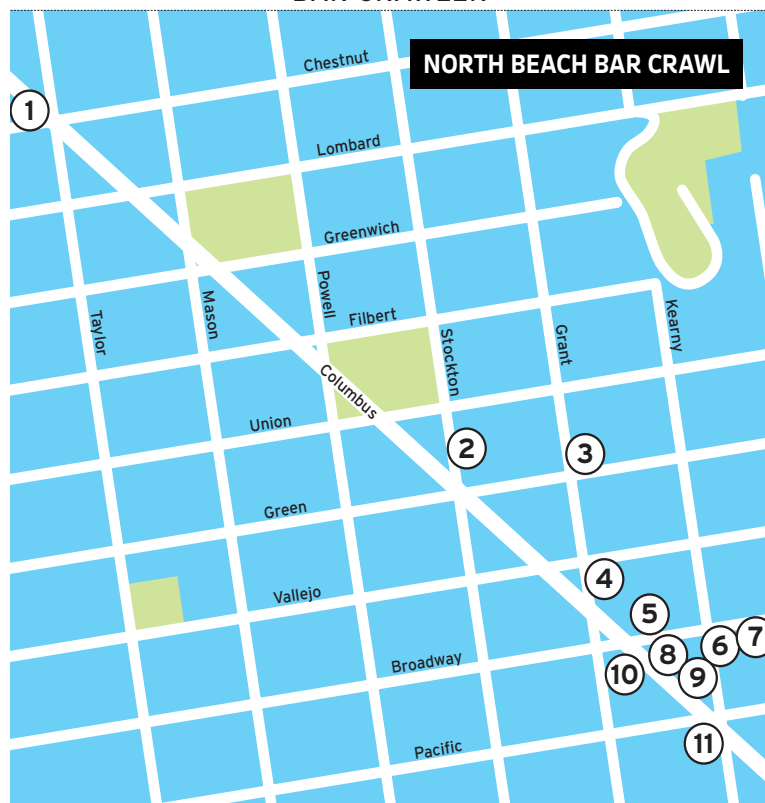
1232 Grant, (415) 989-7666

⑤ 15 ROMOLO

No North Beach night would be complete without killer cocktails, and they don't get better than at 15 Romolo. A turn-of-the-century bar vibe is balanced by killer jukebox. Karaoke Gong Show nights are legendary and, although frequently packed, it's often a place to get an artisanal drink in a relaxed setting. Spawning some of our city's best bartenders, the talent behind the bar remains impressive. You'll be hard-pressed not to count their inventive (yet far from fussy) creations among the best in the city.

15 Romolo Place, (415) 398-1359, www.15romolo.com

BAR CRAWLER



⑥ BAMBOO HUT

It's a grungy sort of tiki vibe at Bamboo Hut. Live surfer bands, kitschy tiki paraphernalia, and tropical drinks (warning: this ain't no Smuggler's Cove) make it a fun, distinctive stop on your crawl for a fruity island escape. And, yes, there are volcano bowls.

479 Broadway, (415) 989-8555
www.maximumproductions.com

⑦ MONROE

If you must do a club, this newest North Beach addition is unlike the rest. With decidedly Hollywood flair, mirrors and artwork of models draped in pearls (alas, no Marilyn) line brick walls over leather and velvet couches in this unexpected den of hip classiness.

473 Broadway, (415) 772-9002
www.monroesf.com

⑧ SPECS

Journeying south down Columbus Avenue, you'll hit a few of the city's great classics. Specs' Twelve Adler Museum Cafe is the dive to trump all dives. Singing around the piano with a Guinness or a shot of whiskey is a favorite pastime, as is soaking in the glowing, musty atmosphere and listening to stories from crusty locals your mother would be nervous around. A maritime SF mainstay since 1968, Specs is more than a bar, it's an institution.

12 William Saroyan Place, (415) 421-4112

⑨ TOSCA CAFÉ

In the realm of classic bars, Tosca stands alone. Surviving Prohibition

with "house cappuccinos" (hot chocolate with brandy), still its No. 1 seller, Tosca has been a North Beach hotspot for decades, its famed back room a haven for rock and movie stars alike. With a lovingly faded yet romantic interior, red booths and chairs hark back to its early days. The famed jukebox spins out a line of tunes crucial to Italians, from legendary opera singer Enrico Caruso to Dino and Frank. 242 Columbus, (415) 986-9651
toscacafesf.com

⑩ VESUVIO

Vesuvio is not so much about drink. Libations are an afterthought in a legendary 1950s space like no other. This is the kind of bar where intellectual discussion and reading books are the norm, where inspiration seeps out of the walls. Eclectic, hodgepodge decor is quirky and artsy, just like the clientele. The spirit of the Beat poets who frequented its corners lives on ... with beer.

255 Columbus, (415) 362-3370
www.vesuvio.com

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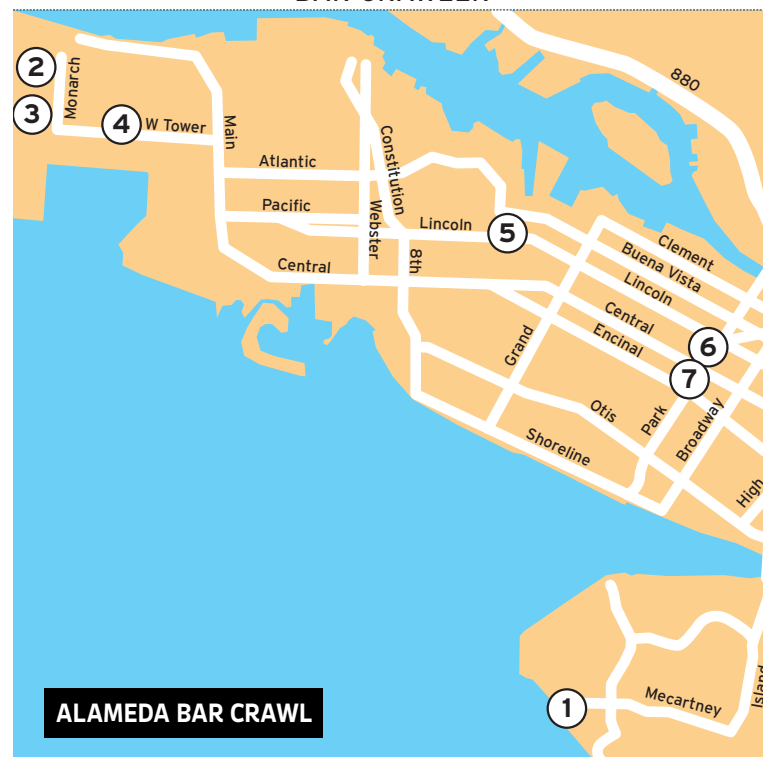
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BAR CRAWLER



ALAMEDA BAR CRAWL

Alameda at once

Raising hell on wheels in the Island City

By Caitlin Donohue
caitlin@sfbg.com

BAR CRAWLER Rumored to have given birth to the snow cone, the Popsicle, and the Kewpie doll back in its amusement park days, Alameda still gives off a summery island vibe. (With Playland at the Beach, Oakland's Idora Park, and Alameda's Neptune Beach, the primary mode of transportation in the Bay used to be a Big Dipper. Picture rush hour.) The golden sun, rad flea market, and laid-back neighborhoods — well, the place screams “stay a while.” So you may as well get drunk. FYI, the flatlands crawl works best on a bike, but if you soldier up and walk it, you don't risk getting tipsy and bloody — to each her own. **(Caitlin Donohue)**

① ALAMEDA FERRY

No, you're not driving out there. Hop the ferry, 'cause guess what? It's the first stop on the crawl. Take advantage of the bracing winds to order a beer, or better yet, a bay-ready cocktail. Affable bartenders will recommend a bloody or one of the Campari concoctions that sometimes make the specials board. Take your sweet-ass time and ascend to the top deck with your glass — you have 30 to 45 minutes to kill coming from San Francisco. Once you disembark,

you'll be flush with the possibility of a new island lifestyle. Steady on captain, much boozing lies ahead. Departs from SF Ferry Building, Pier 41, and Jack London Square www.eastbayferry.com

② ST. GEORGE'S SPIRITS

Surprise! Not only is Alameda a great bar town, it's also home to a burgeoning alcohol-making district. The island's northwestern blocks — once the Naval Air Station and still fetchingly speckled at the edges with behemoth military boats — went through an era of tumbleweed rule but are now being reinvigorated by pioneer businesses that enjoy the commercial, wide-open spaces that only airplane hangers can provide. St. George's Spirits moved here in 2004 and now produces pleasant, not-too-cloying Hangar One-flavored vodkas (mandarin blossom and chipotle versions are amazing), absinthe, superlative Firelit coffee liqueur, and more. Check out the \$15 tasting menu in the jovial tasting room and toast to Alameda with every tiny, long-stemmed glass the good saint presents you with. 2601 Monarch, SF. (510) 769-1601, www.stgeorgespirits.com

③ ROCK WALL WINES

Don't worry if your St. George tasting ended with a disorienting absinthe-root beer closer — you don't have far to bike to the next stop on the crawl. A few hangars over, step

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into the sleek tasting room of Rock Wall Wines, where you can order flights of swishes from Rock Wall's father-daughter team plus nine other small wineries that share production space next door in the massive urban vintner hangar-hangout. Feel good about supporting the little guys along with another chance to sample an array of finely-crafted local booze. 2301 Monarch, Suite No. 300, Alameda. (510) 522-5700, www.rockwallwineco.com

④ BLADIUM BAR AND GRILL

So you're a few drinks deep — time to check out the actual Alameda haunts. Bar! Well, a gym bar. Once you arrive at the Bladium (you'll pedal past an impressive lineup of battleships on the way), smile sousefully at the front desk of the Bladium athletic center and weave your way through in-line hockey and indoor lacrosse arenas to the comfortable second-floor sports bar, where you can knock a pint back and take in some of the heated amateur action going on among the athletic types below. Don't let all the secondhand endorphins make you feel lazy — the kind of drinking you're doing takes endurance.

800 West Tower, Building 40, Alameda. (510) 814-4999, www.bladium.com



Daniele and Malcolm share a toast at Forbidden Island Tiki Lounge.

GUARDIAN PHOTO BY MATTHEW REAMER

⑤ FORBIDDEN ISLAND TIKI LOUNGE

Enough crawling with the generalists — let's get dark 'n' sugary the way only a quality tiki bar can encourage. Find the flavor at the low-lit Forbidden Island, where there will be a luau in progress, if you play your cards right, and sufficient vats of rum and juice even if you didn't schedule your crawl around roast pig. Hoist a Neptune's Garden (it's blue and has fruit garnishes!) to discovering more about the Forbidden Island's watering holes and continue on your way.

1304 Lincoln, Alameda. (510) 749-0332, www.forbiddenislandalameda.com

⑥ LOST WEEKEND LOUNGE

See how we planned this out? We started with sober sea legs on the ferry, pinky-up tastings while you can still bullshit about noses and mouthfeels, then the limber tiki limbo — enter now the dives. Lost Weekend is a good one, and it's smack in the center of Alameda's fun downtown, which is worth a saunter about if you're feeling a little shaky after Forbidden Island. Otherwise, belly up the bar, gaze at the TVs and myriad ephemera on the walls from hazy sports meccas — Philly? Texas? — and discover that here in the Island City, the jock and black-clad hipster crowds can oftentimes merge into one. 2320 Santa Clara, Alameda. (510) 523-4700, www.lostweekendlounge.com

⑦ LUCKY 13

Turn the corner onto Park Street and you, my friend, have come to the end of your bar crawl — lucky for SF residents, it's on familiar turf. The Lucky 13's East Bay branch is just as good a rockabilly dive into a heavy, micro-brew-tinged blackout as its Castro counterpart. Same wooden tables to back-slap and talk trash over without

blazing TVs to distract your train of thought, same walled patio for fresh air and lighting of the cancer stick (yeah, alright, you're wasted). Two big points for the Alameda Lucky: you can bring in take-out stromboli and french fries from Scolari's next door — and the Fruitvale BART Station is only a happy downhill ride away when you're ready for the mainland. Lean your bike against the wall and find a comfy seat for yourself, brave crawler — you've earned it. 1301 Park, Alameda. (510) 523-2118, www.lucky13alameda.com **SFBG**

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Sing out, sister

Dashing through choice karaoke dens

By Emily Appelbaum
culture@sfbg.com

BAR CRAWLER Until last week, I'd never set foot in a karaoke lounge. It wasn't exactly on purpose; it was just something — like using dryer

sheets and eating those little lathed carrots prepackaged with swimming pools of ranch dressing — that never occurred to me.

This is not a story where, by the end, I uncover a newfound talent and become an instant rock star. Turns out, karaoke is hard — and commands a hardcore following of seriously legit singers. But after one whirlwind karaoke

tour of the city, I found that it can be tons of fun for the rest of us too.

① ENCORE KARAOKE LOUNGE

A friend enlisted for guidance and moral support assured me the first stop on our Friday night list would be mellow. So mellow, in fact, that when we entered from the still-light evening, about six people were watching a surprisingly spot-on rendition of “I Dreamed a Dream” from *Les Miz*. Next, a potbellied beer-in-hander stepped up for some Led Zeppelin. The patrons were singles and couples, none of the giggly groups of girls I expected. The lights, however, were just what I expected: over-

the-top and outdated all at once. The tables were sticky and the drinks were predictably terrible (but cheap). The overall experience seemed like a cozily trashy movie-scene karaoke pastiche. 1150 California, SF. (415) 775-0442
www.encorekaraokeesf.com

② THE MINT

Though this be-spangled Mid-Market spot reprised Encore's small, watery drinks, there was nothing cozy about it. The Mint is on the tip of everyone's karaoke tongue, so it was packed almost beyond maneuverability with fratty types and hipsters galore, who were too busy huddling in little beanie-topped clusters to pay attention to the stage: no fun for veteran singers of big booming anthems, but potentially good for first-timers.

I hadn't yet worked up the courage to sing, but my friend joked that if nothing else, I could do “Bicycle Built for Two.” Well, no shit: 40,000 songs to pick from, and someone with mismatched thigh-highs and a fuzzy panda hat beat me to it. Galvanized, I submitted a slip for “American Pie,” which I figured might arouse the passion — or, at least, compassion — of even the most blasé in attendance. When I wasn't called in 30 minutes, I took it as a signal to duck out with my dignity intact. 1942 Market, SF. (415) 626-4726
www.themint.net

③ FESTA WINE AND KARAOKE LOUNGE

Next, we headed to Japantown for a more authentic experience. Festa fit that bill, according to our one companion with bona fide Tokyo chops. It's a surprise to walk into Festa — with its twin-

bling LED stars, cityscape wall motif, and lustrous dark décor — from the deserted second floor of Japantown's mall-like Japan Center. With five bartenders for an intimate 30 seats, Festa definitely has an upscale vibe. Most of the women wore heels and cocktail dresses, and the cocktails were likewise elevated, both in price and quality. It took a Bellini, lychee martini, and sake-tini to precondition my vocal chords.

the joint, is something akin to Sea World's splash zone. You may be personally serenaded, implored to sing backup, or even humped a bit — all in good fun. 500 Guerrero, SF. (415) 861-2500
www.500clubsf.com

⑤ PANDORA

Pandora begs a reference to the overstuffed box, and it's appropriate: this bar has it all — in a good way. Bins brim with cym-



Loud 'n' somewhat proud: the 500 Club.

GUARDIAN PHOTO BY EMILY APPELBAUM

The song list was extensive but lacked my planned-on Don McLean classic — which seemed out-of-place anyway amid such a demure crowd. Billy Joel's “Entertainer” popped into my head because it's light and mercifully fast. With hardly a wait, I was twanging, left leg trembling, a good half-octave below where my voice stops sounding like a woman's and starts sounding like the Marlboro Man's. I got a rush of mercy applause and swept my friends out the door. 1825A Post, SF. (415) 567-5866
www.festalounge.com

④ 500 CLUB

More than a week passed, and I was ready to go it alone. For a low-key bar with a neighborhood vibe, 500 Club is perfect. Karaoke Sundays start when the afternoon light is still streaming through large windows and a Tecate on the crowded benches feels just right. Audience participation — including some friendly heckling — is big here, and the singers heckle right back. Be warned: the front row, which is nearly every seat in

bals, tambourines, silly hats, and other props. Candy Land and Jenga top a stack of board games. Flat-screen TVs flash the night's basketball scores. A disco ball sprinkles light over sleek silver couches, low coffee tables, and a posh lit-up bar. I'd met the night's Karaoke Jockey, a self-professed member of the city's karaoke mafia, at 500 Club and he gave me a ride to Pandora on his motorcycle. As KJ Scott set up his station, a number of other KJs and regulars trickled in. Sundays are laid-back at Pandora. I soon became numb past the point of embarrassment, and was allowed to butcher song after song in loving company. On Fridays and Saturdays, however, the club — including its assortment of liquor-themed private lounges — is packed. According to KJ Scott, the skill level stays high. Pandora's a rising favorite among karaoke mafiosi, but there's always room for a few untalented bums like me. 177 Eddy, SF. (415) 359-1888
www.pandorakaraoke.com SFBG



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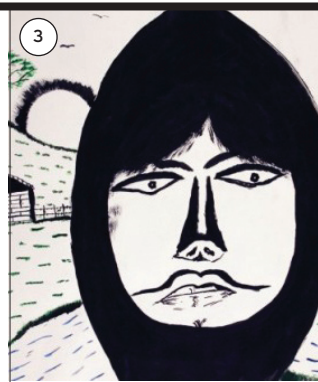
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WEDNESDAY JUNE 8

DANCE

Mary Carbonara

It's not a question we ask ourselves. But perhaps we should, considering the number of soldiers who return with PTSD and the nightly broadcasts about one more victim claimed by the urban jungle. In her latest work, Mary Carbonara puts it bluntly: *What Does It Feel Like to Kill Someone?* How far away in time and in space, she wants to know, do you have to be to not assume some responsibility? Carbonara, who started her own company in 2002, asks questions worth pondering. In the 2004 *Deflecting Faith* she wondered about the nature and role of belief systems; the 2005 *The Beggars Table* considered the gulf between the haves and the have-nots, which has only grown since then. With *What Does It Feel Like*, she is again pointing to a subject worth considering — and worth making work about. **(Rita Felciano)**

Wed/8–Sat/11, 8 p.m., \$20
Kunst-Stoff Arts
One Grove, SF
www.brownpapertickets.com

EVENT

Melissa Coleman

Imagine if all those experiments in back-to-the-landism in the late 1960s and early '70s had wholeheartedly worked. To some, the vision is paradisiacal; to others, nauseating. To a population of modern American adults, it was their childhood, playing participant-observer in their parents' pastoral ambitions. Author Melissa Coleman's memoir, *This Life Is in Your Hands: One Dream, 60 Acres, and a Family Undone*, unbraids the tale of her family's homestead on the coast of Maine. Between no electricity or running water, brutal winters, tempting farm apprentices, and a nightmare tragedy that snowballed into familial dissolution, the good intentions became less than idyllic. Hear the story straight from the now grown-up girl, and teach your children well. **(Kat Renz)**

7:30 p.m., free
Booksmith
1644 Haight, SF
(415) 863-8688
www.booksmith.com

MUSIC

Friendly Fires DJ set

A few weeks ago I managed

to catch U.K. phenom James Blake perform live, but missed his equally in-demand DJ set. In hindsight, I probably had my priorities backward. This week, with the Friendly Fires repeating the same pattern, following an already sold out show (at the Independent) with a DJ set at Public Works, I don't plan to repeat that mistake. The U.K. dance rockers already have made a name as a thrilling live band, supposedly "stealing the show" from former tour-mates Crystal Castles. A band clearly as tuned into disco as punk, this DJ set will be a deeper glimpse into extent of Friendly Fire's influences. **(Ryan Prendiville)**

With DJs Aaron Axelson and White Mike
9:30 p.m., \$10
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

VISUAL ART

"As We Live It"

The San Francisco Arts Commission's newest exhibit functions on the premise that art can be therapeutic for both the viewer and the creator. The show features pieces by San Franciscans

accessing many of the city's Community Behavioral Health Services, including substance abuse treatment and housing programs: a diverse pool of participants prompted by a theme just as free-ranging ("identity expression"). Spanning 18 organizations and 33 individual artists, the chosen works are supplemented by personal stories and interviews conducted by SF Study Center staffer Heidi Swillinger. "As We Live It" sheds light on stories of the city that often go untold, or at least unheard. **(David Getman)**

Through Sept. 9 (reception tonight, 5:30–7:30 p.m., free)
San Francisco City Hall
1 Dr. Carlton B. Goodlett, SF
(415) 554-6080
www.sfartscommission.org

FRIDAY JUNE 10

MUSIC

Harmony Festival

Although many festivals are making superficial claims to being green, not many go as far to tout ecology as an attraction, let alone healthy living and spirituality. But if that sounds as fun as going to a broccoli party, keep in

mind that harmony implies a whole, and Santa Rosa's annual arts festival balances out purity with a mix of musical acts that are not necessarily straight edge. Headliners include the Flaming Lips (in their only scheduled Bay Area appearance so far this year,) Primus, and Michael Franti & Spearhead, as well as a "legendary" Techno-Tribal Dance with performances by Ghostland Observatory, A. Skillz, Phutureprimitive, and more. **(Prendiville)**

Fri/10, 2 p.m.–3 a.m.;
Sat/11, 10 a.m.–4 a.m.;
Sun/12, 10 a.m.–10 p.m.,
\$45 day or night pass;
\$120 three-day
Sonoma County Fairgrounds
1350 Bennett Valley, Santa Rosa
www.harmonyfestival.com

FILM

"Cult of the Kuchars"

There is only one answer to the question: Do you want to see a no-budget movie called *Sins of the Fleshapoids* from 1965? Yes. A horror-sci-fi Hollywood parody about robots who fall in love at the behest of their pleasure-seeking masters, this 16mm tawdry treasure kicks off the Pacific Film Archive's June

retrospective of the twin brothers' much-loved cult canon. Even John Waters, the purveyor of filth himself, says *Fleshapoids* is one of his favorite films. Mike Kuchar directs, with George in front of the camera as one of the robots. This is b-movie with a capital B, a ruckus worthy of Bacchus. The screening is preceded by the short *Night of the Bomb*. **(Ryan Lattanzio)**

Through June 25
Sins of the Fleshapoids tonight,
7 p.m., \$5.50–\$9.50
Pacific Film Archive
2575 Bancroft, Berkeley
(510) 642-1412
www.bampfa.berkeley.edu

EVENT

Literary Death Match

Like a traditional reading for the Twitter generation, Literary Death Match strips authors of solitude and writer's block for a night as sensational as it sounds. In a San Francisco pit stop, one of many on a tour of the globe, LDM pits writer against writer in seven-minute (or less) reading sessions that culminate in a one-on-one finale and crowning ceremony. It boasts a (relatively) star-studded judging panel featuring the likes



of Renee Richardson (KFOG Morning Show), but the Death Match is all about the audience and its eloquent contestants: Tana Wojczuk of the Believer, Belo Cipriani (author of *Blind: A Memoir*), Lisa Catherine Harper (*Discovering Motherhood*), and more. **(Getman)**

6:30 p.m., \$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

SATURDAY JUNE 11

VISUAL ART

“The Cries of San Francisco: Market Day”

Hear ye, hear ye! As part of her current Southern Exposure public performance project/exhibit, “The Cries of San Francisco,” curator and artist Allison Smith and nearly 70 Bay Area artists, performers, craftspeople, buskers, and street vendors take to Mint Plaza to peddle their wares the old-fashioned way: with cries and song. Whether you opt for something as tangible (and tasty) as home-made ice cream or partake of the more esoteric services of “the hysterical mute newsie”

or “the psychic plumbing network,” every transaction and every interaction becomes yet another part of the larger piece that owes as much to the Bay Area’s rich tradition of social practice-as-art as it does Dickens. And who says public sculpture has to suck? **(Matt Sussman)**

Noon-5 p.m., free
Mint Plaza
Fifth Street between Mint and Market, SF
www.soex.org

DANCE

31st Annual Planetary Dance: Turning Point

Continuing to gracefully weave art, life, and community, Anna Halprin leads the 31st Annual Planetary Dance, an outdoor participatory event for all. At the heart of the event, the Earth Run invites visitors to create a “moving mandala” by running, walking, or standing in three concentric circles. Inspiration for Planetary Dance sprouts from Circle the Earth, a dance ritual with the goal of reclaiming Mount Tamalpais as a peaceful place, after a series of murders in the area between 1979 and ’81 shook the community. Planetary Dance has since grown as a dance for

peace around the world, and for unity in addressing current social and environmental challenges. **(Julie Potter)**

11 a.m., free
Mount Tamalpais State Park
3801 Panoramic Hwy., Mill Valley
(530) 926-1088
www.planetarydance.org

SUNDAY JUNE 12

FILM

I Am Nancy

Week two of the Another Hole in the Head film festival is currently roarin’ on (the fest runs through June 17), and one of the highlights has got to be the screening of Arlene Marechal’s *I Am Nancy* — with the doc’s producer and star, Heather “Nancy Thompson” Langenkamp, in person. Fans of late-’80s family sitcom *Just the Ten of Us* aside, Langenkamp is known chiefly for her role as the Freddy Krueger-battling Nancy in three *Nightmare on Elm Street* films: the 1984 original (still the best), in which a then-unknown Johnny Depp played her gruesomely bed-gobbled high school boyfriend; 1987’s *A Nightmare on Elm Street 3: Dream Warriors*, in which

the adult Nancy returns to help a new crop of Krueger-bait teens; and 1994’s *New Nightmare*, a meta-slasher in which she plays herself, alongside co-star Robert “Freddy” Englund and director Wes Craven. (Fun fact: her resemblance to a certain Olympic ice skater with a familiar name landed her a starring role in 1994’s made-for-TV *Tonya and Nancy: The Inside Story*.) *I Am Nancy* follows the good-natured actor as she travels to horror conventions to figure out why the villainous Freddy — and not the virtuous, caffeine-addicted Nancy — was the series’ most beloved character. No worries, Heather — there’ll be plenty of Langenkamp love at tonight’s screening! **(Cheryl Eddy)**

7:30 p.m., \$11
Roxie
3117 16th St., SF
www.sfindie.com

TUESDAY JUNE 14

MUSIC

Mark Lanegan

With his gravelly, growling, yet tenderly emotive voice, Mark Lanegan has lent his hauntingly striking talents to

a variety of projects over the past 25-plus years. First as the lead singer of grunge favorites Screaming Trees, then as a solo artist, and continuing with a string of superb collaborations with artists such as Mad Season, Queens of the Stone Age, Twilight Singers, Gutter Twins, and Isobell Campbell, Lanegan remains one of the best rock vocalists out there today. Catch him tonight at a rare and intimate acoustic show, where he’ll be joined by special guests Sean Wheeler (Throwrag) and Zander Schloss (Circle Jerks). **(Sean McCourt)**

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The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, The Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

(1) Kerry Demme in “What Does It Feel Like to Kill Someone?” (see Wed/8); (2) Friendly Fires (see Wed/8); (3) Work by “As We Live It” artist Angel Florentino (see Wed/8); (4) Primus (see Fri/10); (5) “31st Annual Planetary Dance: Turning Point” (see Sat/11); (6) I Am Nancy (see Sun/12); (7) Richard Milward performing at the Literary Death Match in Los Angeles (see Fri/10); (8) Mark Lanegan (see Tues/14)

KERRY DEMME PHOTO BY KARIN ASENSIO; FRIENDLY FIRES PHOTO BY SATOSHI MINAKAWA; “AS WE LIVE IT” PHOTO COURTESY SAN FRANCISCO ARTS COMMISSION GALLERY; PRIMUS PHOTO BY C. TAYLOR CROTHERS; PLANETARY DANCE PHOTO BY MARGUERITE LORIMER/WWW.EARTHALIVE.COM; LITERARY DEATH MATCH PHOTO BY JON PALEY

arts + culture

Too much Q? Never! Maryam Rostami, left, and “Bearmusement,” center, at the National Queer Arts Festival. Right, Turleen in *Glam Gender*, pictures from which appear in *Heroes With Bling*.

PHOTO OF MARYAM ROSTAMI BY CAITLIN HOLMES



Amaaazin' fruits

Pride month hits its stride with art and parties up the yin-yang

By Marke B.
marke@sfbg.com

QUEER It's not even Pride yet, but the city is brimming with so many vibrant queer affairs that many of us may feel over the rainbow already.

I feel hot pink and exhausted! But the plethora of blowouts with a Q is just more evidence — like those rainbow flags flying along Market Street — that truly we live in Homo Disneyland, an Epcot Gomorrah of creative fecundity. Strap yourself onto the June boom and ride it all the way through with the following.

► NATIONAL QUEER ARTS FESTIVAL

Now in the second week of its monthlong explosion of performance, happenings, and multimedia extravaganzas, NQAF is coming on strong with some mighty keen players. “QIY — Queer It Yourself: Tools for Survival,” a collective art show and “laboratory for creating

a sustainable queer culture,” which opened at SOMArts on June 4 and runs through June 24 set the bright green creative tone, and similar programs like One Love Oceana's “Sustaining Community” — a dance interpretation of queer Asian-Pacific Islander narratives of survival (June 16 and 17) — plus the stimulating Eco Sexual Queer Porn Night (June 16), Annie Sprinkle and Elizabeth Stephens' Eco Sex Manifesto art exhibit at the Center for Sex and Culture (June 17-19), and the Dirt Star 2011: Take Root art show at the Tenderloin National Forest (through June/19) follow sustainable suit.

Kickass bear artist Noel has a show up at Magnet called, appropriately enough, “Bearmusement” (through June 30) that highlights his gamer-like drawing style and “Queer Rebels of the Harlem Renaissance” (July 1 and 2) brings to life the bawdy characters of that great period. And all the cool kids will surely be at curator Jesse Hewitt's “Like This” (Fri/10 and Sat/11), which showcases performances of Maryam Farnaz Rostami's “Persepolis, Texas,” Peter

Max Lawrence's “memories of Us (With Someone Else Playing You),” and “Toxic” by the Minna Harri Experience. And don't miss young artist Rene Capone hosting a staged reading from his graphic novel *The Legend of Hedgehog Boy* (Sat/11) at the LGBT Center.

Through July 2, various times, prices, and locations.
www.queerculturalcenter.org

► QUEER WOMEN OF COLOR FESTIVAL

This exuberant and important institution of inclusion — winner of a Guardian Best of the Bay award for “Best Voluptuous Visibility” — is on fire this year. Now in its seventh year, the fest theme is “Igniting the Intersections” with “38 new films that kindle the tenacious connections of community, family, and romance!” Particularly interesting-looking to me are Truc Thanh Nguyen's gender-queer Asian unemployment romp *Help Wanted* (Sat/11); Michele Randleston's steamy butch house party flick *Ready* (Fri/10); Meja Tyehimba double punch, with lake-side fantasy *Cantaloupe* (Fri/10), followed by jazz-trumpeter-life-choice drama *In the Key of D* (Sat/11); and the too-cute shy-girl romance of Narissa Lee's *Bus Pass* (Fri/10). There are like 30 other films I wanna see, too.

June 10–12, various times and prices.

Brava Theatre, 2789 24th St., SF.
www.qwocmap.com.

► SHAME SPIRAL

Young queers used to be all about Gay Shame (www.gayshamesf.org), protesting the corporatization of Pride and the co-opting of the LGBT community by shady big businesses to move product. Now we party! (Don't worry, it's OK to do both.) This club blast brings a host of underground party flavors together for queer “faux-rave” insanity, with DJs Richie panic, Key&Kite, Natalie Nuxx, Andre, Juanita More, and more. “No cameras, no proof — cross your fingers, not your legs,” they advise. Fri/10, 9 p.m., \$10. Public Works, 161 Erie, SF. www.publicsf.com

► HEROES WITH BLING

Sharp-eyed photographer-stylist duo Jose A. Guzman-Colon and Marianne Larochelle captured the city's glittering drageratti in their recent lavish photo book *Glam Gender* (www.glamgender.com). They're teaming up with outrageous mosaic artist Michael J. Kruzich, who also doesn't shy much away from gender illusionists as subject matter, for this arty tribute to our man-handed queens of the nightlife. Warning: you'll probably be chewing on strands of Dynel at the sure-to-be wiggy opening. Sat/11, 6 p.m.-8 p.m., free (show continues through June 29). Market

Street Gallery, 1554 Market, SF.
www.marketstreetgallery.com

► FRESH MEAT FESTIVAL

Artistic director Sean Dorsey's four-night dance and music spectacular, part of the National Queer Arts festival, is hauling out the star power in its 10th year. Wild and kiki dance crew Vogue Evolution drops in, as do the GAPA Men's Chorus, poetic New Mexican acrobat Cohdi Harrell, well-named trapeze artist Emily Leap, writer Amir Rabiya, World Championship same-sex ballroom duo Robbie Tristan and Willem de Vries, the transcendent techno-hulu stylings of Na Lei Hulu I Ka Wekiu, and of course Dorsey's own fab troupe. June 16-18, 8 p.m.; Sun/18 7 p.m. \$15-\$20 sliding scale, 450 Florida, SF. www.freshmeatproductions.org **SFBG**

CORRECTIONS

The June 1 column “Lights Out” misidentified the Art Museums' first album. The correct name is *Rough Frame*. The June 1 article “Art Fair City” incorrectly attributed the organizer of an ArtPadSF synchronized swimming performance at the Phoenix Hotel. The organizer was Bean Gilsdorf. We regret the errors.



Arthur Penn's most notorious flop — 1966's *The Chase*, a melodrama set in small-town Texas oil country — plays the Pacific Film Archive June 16.

A fountain of Penn

TRASH When Arthur Penn died at 88 last September, obituaries listing career highlights reinforced the notion that he was one of those directors — others include Mike Nichols and George Roy Hill — who were BFDs in the 1960s and '70s yet rapidly faded from prominence thereafter. In Penn's case the decline was especially steep, particularly given that during arguably the single most roiling period of change in mainstream American filmmaking, he was at the top of the heap in terms of prestige and thematic adventure.

Did he simply lose interest? Did some significant flops dishearten him? Whatever the cause, post-1976 his occasional films — he was never very prolific — became those of any competent journeyman whose projects seemingly picked him rather than vice versa. (Particularly dismaying was 1981 "turbulent '60s" drama *Four Friends*, in which he reduced that era of his own greatest impact to stereotype-ridden soap opera.) After the respectable 1996 TV movie *Inside*, about apartheid, he never directed another feature.

The Pacific Film Archive's June retrospective is titled "Arthur Penn: A Liberal Helping." That moniker pays tribute to his lefty conscience, yet in another sense this assortment isn't so liberal: there's nothing here dating from after the 1976 Bicentennial Year, when both he made his last identifiably personal film and saw it widely trashed. (That would be *The Missouri Breaks*, a Jack Nicholson-Marlon Brando revisionist western that deserved better than it got but was doomed to ridicule by one of Brando's deliberately bizarre later performances. Now, of course, that's its major attraction.)

What we've got here is an extraordinary run: encompassing 1967's *Bonnie and Clyde*, one of those movies that changed the movies in general; 1969's counterculture pulse-taking *Alice's Restaurant*; *Little Big Man*, the big-noise his-

torical black-comedy literary adaptation (along with Nichols' *Catch-22*) of 1970; and 1962's *The Miracle Worker*, a joltingly good translation of the play he directed on Broadway. Even his commercial failures were exceptionally interesting, from 1958 film debut *The Left Handed Gun* (Paul Newman as Gore Vidal's neurotic Billy the Kid) to 1965's *Mickey One* (a dazzling, pre-tentious expressionist nightmare with Warren Beatty at its bewildered center) and 1975's *Night Moves* (private eye Gene Hackman wading into a morass of Florida Keys corruption).

But there was a blot even during those glory days. In the mid-1960s the country was in thrall to civil rights struggles, and them "Hollywood liberals" duly responded. Penn's 1966 *The Chase* was arguably the worst, most artificial "prestige" effort to deal with the issue this side of Otto Preminger's 1967 *Hurry Sundown*, which humiliated Jane Fonda even more. (It has a scene in which she tries to arouse probably-gay Southern tycoon husband Michael Caine by felling his saxophone.)

Hopes were high for a while, though. Adapting *The Chase*, Horton Foote's 1952 Broadway failure about an escaped con settling a score with a Texas sheriff was no less than literary lioness Lillian Hellman, penning her first (and as it turned out, last) screenplay since being blacklisted as an alleged commie threat.

Everybody was excited about their involvement in the prestigious project, packed as it was with high-profile talent on and off-screen. (Besides Brando's sheriff, Robert Redford's fugitive, and Fonda as his pining ex-wife, the cast included E.G. Marshall, Angie Dickinson, Janice Rule, Miriam Hopkins, Robert Duvall, and James Fox.) Penn wanted to prove he could direct a large-scale commercial picture; Fonda to break away from sex-kitten roles; Redford to establish himself as a movie star; etc. All were thrilled about working with the exalted Brando,

who badly needed a hit. He also strongly identified with the (initial) script's potent commentary on civil rights struggles.

Like Foote before her, Hellman envisioned a taut, intimate drama about small-town tensions boiling over during one long night of drunkenness, bigotry, and violence. But this was, above all, a "Sam Spiegel Production." And the notoriously egomaniacal, controlling, duplicitous producer (one colleague called him "a corkscrew ... very effective ... but twisted and bent"), hungry for more Oscar gold after a major roll encompassing *The African Queen* (1951), *On the Waterfront* (1954), *The Bridge on the River Kwai* (1957), *Suddenly, Last Summer* (1959), and *Lawrence of Arabia* (1962), kept pressing her to make it "larger." He eventually brought other writers in to further tart things up.

As detailed in James Robert Parish's book *Fiasco: A History of Hollywood's Iconic Flops*, the steadily cheapening rewrites continued daily even after shooting commenced. Morale sank, with Brando the most conspicuous malcontent. (One scene he remained enthused about was his sheriff being badly beaten by local bigots — onscreen it's as if the sleepwalking actor suddenly wakes up for a couple vivid minutes.) Penn clashed with the old-school cinematographer he hadn't chosen. Adding insult to injury, Spiegel managed to exclude the director from the editorial process, insisting that the film be cut in London or Los Angeles while fully aware that Penn was stuck in New York City on a Broadway assignment.

The result was crude, inauthentic (it was shot in SoCal), stagey-looking, with variably laughable Texas accents and barn-door-broad sexual innuendos. Aiming for importance in the worst way imaginable, it instead recalls the lurid finger-wagging Southsploitation of such later non-triumphs as *Shanty Tramp* (1967), *The Klansman* (1974), *Scum of the Earth* (1963), *Mandingo* (1975), and (more recently) *Hounddog* (2007), albeit on a more grandiose scale. Embarrassingly, this movie about Southern prejudice and injustice kept any people of color waaaaay in the background: its lone "noble Negro" was played by Joel Fluellen, billed 21st.

Reviews were scathing ("witless and preposterous drivel," "a phony, tasteless movie") and the expensive project tanked commercially as well. It also turned Spiegel's luck for keeps: all his subsequent films were ambitious disappointments. Penn recovered, and then some — next stop, *Bonnie and Clyde* — but one suspects that he (or Foote, or Hellman, or Brando) never quite got over being so callously undermined and pushed around. For the next decade, at least, he made sure he'd never be in that kind of compromised position again. (Dennis Harvey)

ARTHUR PENN: A LIBERAL HELPING

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Yours Truly rules SF's indie-net with intimate videos that splice interviews into live performances in unlikely spaces. Below, Montreal's Grimes records "Vanessa." | GUARDIAN PHOTOS BY NATE CHAN



Truly, madly, sweetly

By **Michelle Broder Van Dyke**
arts@sfbg.com

LIGHTS OUT That randiest of Mission District corners, 17th and Capp streets, has long been a hotbed for DIY music, art, and the occasional can-blasting block party. It's also now ground zero for perhaps San Francisco's best-known indie video broadcast, *Yours Truly* (yourstruly). The Truly team — Caleb Moriarty, Nate Chan, Will Abramson, Babak Khoshnoud — recently invited me to a live shoot at their warehouse.

Lifelong music fans, the YT foursome creates intimate videos, following videographer Chan's vision, of musicians performing songs in unusual spaces sliced with live interview material. Inspired by blogs like *La Blogothèque* and *gorilla vs. bear*, YT wanted to create a similar platform based in San Francisco. Besides local artists, YT films bands as they come through on tour; more recently, they've flown out to shoots, like one with Tame Impala in a Santa Cruz forest and one in Los Angeles, where they filmed *Wavves*.

"It's very personal," explains Chan about how they choose bands to film. "Only the four of us decide." (Luckily, their sensibilities line up nicely with the great Indie Consensus: tUnE-yArDs, Little Dragon, Tyler, the Creator, Kurt Vile ...) Chan elaborates that they're drawn to bands with strong pop sensibilities that perform well in a live setting. "The other chal-

lenge is finding the right space for it. We want the right mood."

I can't figure out which warehouse the shoot is taking place in because the correct door has lost its numbers, so I call Chan. I'm quickly escorted down into the basement of the Sub. I've been to shows here before, but those have always been on the second floor. Downstairs, there's a wood-shop with off-white walls, piles of wood chippings, elaborate electric saws, a cabbie's top-light on an electric organ advertising a strip joint, doors that lead nowhere, and a chorus of fellow onlookers.

Soon Claire Boucher, the force behind Montreal synth-pop project Grimes, and her crew arrive. Introductions all around, and then Boucher begins humming, unnecessarily apologizes, and goes into even more elaborate warm-up scales. Her look is striking — the limits of beauty are one of Grimes' musical themes, and here they carry over. Boucher wears a plaid-collar dress-shirt under a taupe thrift-store sweater whose previous owner appears to be Santa, so she literally swims in it. It's pocked with stickers, some sporting Lykke Li's name, whom Grimes is touring with. (The band will be performing later that night at the Regency Ballroom.) Her bangs are bright blonde and the rest of her hair is dark black and pulled into a bun.

Within the wood-shop, Chan and Moriarty start rearranging Quikrete cement bags into tables, pile crates to make stools, and turn a red-painted door into a table-top that Boucher sets her keyboard on.

Next, Chan unlocks a briefcase and pulls out his DSLR camera.

Boucher launches into a new song, still unnamed, that will be featured on Grimes' next release. After the track, she waves her hands in circular motions above her head and declares she was nervous. Chan suggests they record "Vanessa," Grimes' hypnotizing track that has garnered her a large following. They do three takes of "Vanessa," then Boucher announces to the rapt room that she's more used to performing at dance parties. I think we were all simply too awestruck to know how to react, but in response we burst into applause. (Clapping can be dancing.)

"It has to be really unobtrusive," Moriarty says of making *Yours Truly* videos. "You're trying to ask the artist how it feels and what they want to do over again. We're trying to build the shoot around Claire but not trying to direct her." Close-ups of fingers or lips, interview clips that capture an ephemeral moment or a bit of personality, and stripped-down versions of artists' songs.

"It has to be very natural," he adds. "I think people feel that when they watch the videos, they're in the room."

By letting the audience feel as close to the musician as I actually was during the shoot, the videos create an immediacy for fans. "Everything we create is purely passion-based," Chan said. We love every band — and we want them to look good." **SFBG**



New views on vino: Raymond Vineyards in St. Helena offers a one-of-a-kind tasting experience with a glitzy-chic guest room and an “interactive” art lawn. | GUARDIAN PHOTOS BY VIRGINIA MILLER

Tour de tasting room

Three personal pours in wine country

By Virginia Miller
virginia@sfbg.com

DRINKS For establishing intimacy and focus, there's nothing like sitting down to a meal and tasting with a vintner when you want to catch a glimpse of the vision and inspiration behind their wines. I recently had the chance to do just that with several local winemakers in Napa and Sonoma — and don't worry, I took good notes.

► KAPCSÁNDY WINES

Kapcsándy (kaps-CHUN-dy) may not be the easiest name to pronounce, but take note if you love complex, balanced wines. Though there is a blessedly steady (if slow), trend toward lower alcohol, old world-style wines in the Wine Country lately, this Yountville vineyard — helmed by Lou Kapcsándy, wife Roberta, and son Louis Jr. — has been making these types of pours since 2000.

Lou, with winemaker Rob Lawson, lets Napa's terroir fully express itself while staying close to old world principles — a philosophy that is apparent in his acclaimed State Lane Vineyard cabernet sauvignon. A Hungarian native, Lou's roots manifest in his wines and his rustic tasting room centered around an 1800s wooden wine press from Hungary. I found the 2009 rosé (a cab-merlot blend with touch of petit verdot and cab franc) a unique beauty: more full and dense than many rosés yet managing to retain a crisp

acidity. Roberta's Reserve is a memorable wine, an homage to Pomerol and Bordeaux. The 2007 and 2008 are both understandably lauded vintages of Roberta's, but I found the 2009, young as it is, to hold intriguing promise. It's already drinking beautifully, with hints of cassis, blossoms, cherries, and earthy cocoa. 1001 State, Yountville. (707) 948-3100, www.kapcsandywines.com

► RAYMOND VINEYARDS

The transformations at Raymond Vineyards have to be seen to be believed. Although it has been a historic St. Helena vineyard since 1970 known primarily for its cabernet, it's not the vineyard's rich heritage — or even its wines — that stand out most today: it's the changes wrought to its grounds by Boisset Family Estates, a global company with Burgundy roots that now owns the vineyard.

Delightfully eccentric Jean-Charles Boisset is the spirit behind the new era at Raymond. “I love personally the word[s] sexy and voluptuous,” he tells me after we've descended into the Crystal Cellar (where cabernet tastings go for \$25), a room that has been lined with steel to give the effect of being inside a wine vat. An explosion of Baccarat crystal shimmers off its walls, vats, and giant mirrors glinting around us. Encased vintage crystal decanters are inscribed with wine descriptors — in lipstick.

From the moment you glimpse the interactive art exhibits on the lawn, you know something unusual

is afoot here. A “Theatre of Nature” self-guided tour of the grounds — which include a pool and mid-century house — is in the works, as is a fashion show on the Crystal Cellar's catwalk.

We were the first to taste in the vineyard's newly unveiled guest room (now available for group tastings and private parties). It housed gold and white leather couches covered in fur throws, a stuffed leopard standing guard in the corner, a dining table set with black and gold plates featuring each of the seven deadly sins (perhaps prophetically, I got “gluttony”). The pièce de résistance: a giant flat-screen rimmed in gold — of course! — playing Jackson 5 music videos.

I've never had another wine tasting experience like it. Boisset is currently working on a red room (in “all red — and velvet”) and releasing two bubblys, including a rosé, to taste there this summer.

All this flair naturally leaves one wondering: are the wines any good? To put it bluntly, they can't compare to those of the previous family producers. The new Raymond is about the one-of-a-kind tasting experience.

That said, Boisset's JCB wines do have their pleasures. They're playful and more balanced than many Napa wines, the No. 81 Chardonnay and No. 7 pinot noir allowing for nice acidity. He and Raymond winemaker Stephanie Putnam teamed up to make the No. 1 cabernet, which reflects both Napa and French sensibilities.

Boisset clearly leads in innovation, and he has a passion to bring California wines to the world. The man's on a mission to make wine hip, approachable, and, yes, sexy. 849 Zinfandel, St. Helena. (707) 963-3141, www.raymondvineyards.com

► AMAPOLA CREEK

Richard Arrowood — a Sonoma winemaker for 45 years — and wife Alis are charmers. Over lunch at Wayfare Tavern, we spent hours talking and tasting wines from his young Glen Ellen boutique winery Amapola Creek.

This is Arrowood's passion project. He produces wines typifying the robust grapes of the Mayacamas Mountains located near the town of Sonoma. After decades of creating wines for major players like Chateau St. Jean and his own Arrowood Winery, he's having fun with small batches — his current operation produces a maximum of 3,000 cases annually.

Though lush, Arrowood's 2008 zinfandel — and original 2005 zin — shows restraint, with enough tannins and acidity to keep it food-friendly (ideal paired with Wayfare's medium-rare steak). The zin benefits from a rare asset: 115-year-old vines located in a tiny lot at neighboring Monte Rosso Vineyards. His 2007 syrah and cabernet sauvignon are bold and black, fruit-heavy yet balanced with tannins and delicate spice accents (the cab is CCOF certified organic). He's also working on a grenache-syrah blend, so watch for more Amapola Creek wines on the way.

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www.amapolacreek.com **SFBG**

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Appetite: Virginia Miller's adventures in taste continue.

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Gucci, Gucci, Fendi, Fendi, kitty, kitty, Ayro: A model from Kittywigs.com is enlisted for Wig Out Wednesday's benefit for Kim Kong (left), and live beatboxer and instrumentalist Ayro helps celebrate Loose Joints' third anniversary.



Not the face!

by Marke B.
marke@sfbg.com

SUPER EGO Henny, I don't even know where to start. I leave the country for a lousy two months and I come back to this? No

more Eagle Tavern to blow my mind on Thursday nights and blow my other parts on Sunday afternoon? No more Ti Couz for a hot bowl of pear cider when it's pissing down rain? Straight people from Richmond puking all over the Castro on the regular? (Actually not too sad about this. I love my Richmond girls — and their unattended purses and boyfriends.) Perhaps worst of all — um, Kreyashawn? Wow. At least we're balancing out that catastrophe with a healthy, sleazy obsession with the Weekend.

OK, I'm gonna move it all along, not dig my claws into bygones. I just flew in and my arms are too short to box with blah. It's actually great to be back in blackout among my SF dance floor family. So let's toast the future by getting toasted, because there's a Jeroboam-load of parties sparkling in the fridge. Hiya!

WIG OUT: KIM KONG BENEFIT Beloved DJ and promoter Kim Kong of Non-Fat and Bitches with Stitches was just diagnosed with lymphoma, and the SF scene is stepping up to lend support at this bonkers fundraiser. The Housepitality, dirtybird, and Non-fat crews are bringing heavy hitters Mr. C and Claude VonStroke to the decks — you throw on your

favorite wig and dance around. Wed/8, 8 p.m., donation requested. Icon, 1192 Folsom, SF.
www.wigoutwednesday.com

DAVE NADA

The godfather of Moombahton — pitching Dutch house down to its deliciously tropical (and far less annoying/wannabe gangsta) roots — hits the raucous Lights Down Low party, not previously known for its reggaeton or Netherlandish leanings. But dude, when it gets darker anything goes. U.K. funky beatsplitter Canblaster and IHEARTCOMIX's Franki Chan open up, local locos Deevce, Sleazemore, and Eli Glad preside. Fri/10, 9:30 p.m.-3 a.m., \$10. SOM, 2925 16th St., SF.
www.lightsdownlow.net

EVOLVE ANNIVERSARY

Monthly party Evolve has grabbed the crown for deep yet spirit-raising soulful house in the Bay. (Was there ever any doubt Oakland would reign supreme?) And while the emphasis is on the "sacred element of music," DJs David Harness and Soul Luciani don't stint on the more earthly pleasures of a friendly, packed dance floor. Fri/10, 9 p.m., \$10. Era Art Bar, 19 Grand, Oakl. www.oaklandera.com

LOOSE JOINTS THREE-YEAR ANNIVERSARY

One of the funkier parties in the city — a real topper combining secret sampled classics with up-to-the minute edits into a heady yet hip-swinging brew — hits the triple. Guest star: live beatboxer, producer, and instrumentalist James "Ayro" Ellison of Ubiquity Records,

with residents Tom Thump, Damon Bell, and Centipede. Fri/10, 10 p.m., \$5. Make-Out Room, 3225 22nd St., SF.
www.makeoutroom.com

MALL MADNESS

The totally not ironic, awesomely gnarly, giddily drag-ridden tribute to 1990s boy bands, '80s Spandex pop, and '70s unicorns on roller skates (bonus Bieber nods!) is folding up its Sunglass Hut and moving on with its life. Hostess Oxana Olsen serves up Glamour Shots and Hot Topics for the final installment. Sat/11, 10 p.m., \$7. UndergroundSF, 424 Haight, SF.

FADE TO MIND

Those wacky Tormenta Tropical kids are at it again, expanding the signature electro-cumbia sound of their monthly gig with some warped global bass action. This Fade to Mind showcase flies in the L.A. label's biggest draws: rave 'n' b king Kingdom, bouncy duo Nguzunguzu, and kooky pixellator Total Freedom. Sat/11, 10 p.m., \$10. Elbo Room, 647 Valencia, SF. www.elbo.com

THIRD ANNUAL SUNSET MUSIC AND ARTS PICNIC

It doesn't exactly feel like summer as I write this — most likely because one of the Bay's most adored free summer-launching events hasn't occurred yet, right? The Sunset crew is once again taking over Treasure Island for a daytime dance and chill extravaganza, featuring a live set by the actually legendary house and jungle pioneer A Guy Called Gerald of "Voodoo Ray" and "Black Secret Technology" fame. DJs Solar, Galen, J-Bird, and (yay!) Primo Preems support. Sun/12, noon-8:30 p.m., free. Treasure Island, www.pacificsound.net **SFBG**

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Joe Goode Performance Group presents the world premiere of *The Rambler* at Yerba Buena Center for the Arts. | PHOTO BY RJ MUNA

Wanderlust

In his new studio, Joe Goode sculpts a new work, *The Rambler*

By Julie Potter
arts@sfbg.com

DANCE In the sunlit studio at 499 Alabama St., Jessica Swanson affixed her blonde wig atop loose pin curls to rehearse a scene from Joe Goode's new



work, *The Rambler*, premiering at Yerba Buena Center for the Arts Friday, June 10. She recited a line about how freedom skips a generation as Goode, clutching a cup of coffee, closed his eyes to listen. Then meticulously, word-by-word, he adjusted the script, recording each edit on his open laptop. The rigor continued to clarify every movement and tune for Swanson, who plays a character left behind by a certain Rambler.

"We started very simply with the peripatetic impulse to roam in a general way, and then I became interested in what it means for the person who is attached," Goode said. "The Rambler is a romantic figure, particularly in American culture, the wanderer and seeker. So we've been asking questions on both ends — about being the rebel and being left." In addition, his team explored the redemptive quality of moving forward, even without a clear direc-

tion, versus staying still. "Dancing is also that — not really about going anywhere, but about movement, feeling the body and its ability to be alive and move."

Joining forces with Goode, puppeteer Basil Twist created a photographic lens with curtains that will serve as a moving frame to zoom in and scope out, following the action onstage. In the role of scenic designer, Twist provides possibilities for Goode to amplify certain aspects of the production with the aperture. In a rehearsal three weeks prior to the premiere, Swanson also manipulated a life-size puppet of Twist's making, although its presence in *The Rambler* is still to be determined.

"We always have about 100 pieces of material and end up using about 20, and decisions really can't happen until the end when we have all the variables," Goode explained. Continuing to direct each detail, Goode demonstrated precise and dramatic gestures as Swanson translated the choreography for the puppet. She grasped the molded hand with her human one, skillfully performing for two characters simultaneously. Alongside the puppets, *The Rambler* also features an original score composed by Jesse Olsen Bay, lighting design by Jack Carpenter, and costumes by Wendy Sparks.

Goode constantly edits his work even after performances begin. "My pieces look very different three years after opening. For me, nothing is fixed," he said. "I'm not interested in having masterworks that can be caught and frozen in the Louvre."

The impulse to update and stay current permeates his attitude about legacy as well. "I feel at this point in my career, I want to codify that technique and find some ways to disseminate it. I'm not interested in having my works performed by people who didn't originally make them, say 25 years from now. I'm more interested in passing along a technique of how to approach work, build it, and keep art-making an exciting pastime. Sharing that journey and discovery is a real service to provide to the world."

His technique entails taking an idea's temperature and acknowledging a personal perspective, then approaching the results like a collision, juxtaposing stories and ideas that don't necessarily go together to render new possibilities.

Now in its 25th year, Joe Goode Performance Group enjoys its new Alabama Street home and dedicated facility. "One of the reasons for having my own space is that I feel in San Francisco we are a little bit bereft of international conversation

about dance theater and interdisciplinary art-making. I really want to do a lot of exchange and present an opportunity for people to come, talk about, and show their work — particularly people from out of the country," Goode said.

"I'd also like to present some kind of a platform series where more established artists can curate and mentor a younger artist and present them while trying to explain their work and why he or she is attracted to it," he continued. "Again, it's something you'll see a lot in Europe — artists curating series — and I think it's an important thing to do."

Furthermore, Goode acknowledges the potential for installation work in the vast new space. With impossibly high ceilings, the building can be transformed to accommodate a variety of installations and sets, also of increasing interest to the choreographer: "The proscenium assumes that we're the professional and you're the person who gives us money. The separation of feeling and the distance takes away some of the volition of the viewer. When you think about installation work, you have to get involved. You have to make decisions and discover on your own — and then it's much more personal."

Mining human terrain to develop his work, Goode champions going deeply into tactile, embodied, and sensual moments. He considers the practice especially relevant in a society that tends toward thinking and technology. "I'm really beginning to understand after so many years my own values about making folk art and the simple connection of delving into material that people can understand," he said. "I do want to start beating the drum very loudly for this kind of work — an alternative approach that really values the human experience, especially in our troubled times."

For Goode, making art is a sort of survival technique for living in a world that's dangerous, threatening, and bewildering. "It's a way of locating myself and understanding where I am in a given time — and hopefully providing others with a kind of perspective." **SFBG**

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Return to Barbary Lane

New musical *Tales of the City* debuts (where else?) in San Francisco

By Robert Avila
arts@sfbg.com



THEATER The mainstream apotheosis of once-outré subculture is always a complex matter. Even the good-natured, good-time stories in Armistead Maupin's original "Tales of the City" San Francisco Chronicle serial had a subversively political edge to them in 1976 (which made their publication in the paper beginning that year both remarkable and fraught with behind-the-scenes battles between writer and editorial). So it is a little weird, if also apt, to see a full-fledged musical adaptation of Maupin's classic *Tales of the City* — the first and eponymous title in what became an eight-book series — getting its Broadway-bound debut at American Conservatory Theater.

Although inevitably speaking less to today's San Francisco than to an idealized conception of a glorious recent past, this *Tales* is still recognizably homegrown (despite all the out-of-town talent), affirming, lightly risqué, and overall slickly accomplished. Minor weak points aside, there's plenty of vitality throughout a generally shrewd production, whose creative team includes playwright Jeff Whitty (*Avenue Q*) and music group Scissor Sisters' Jake Shears and John Garden (providing the eclectic music and occasionally awkward but mostly inspired lyrics for Whitty's admirably clear, compact book).

The results are nostalgic but never blinkered. Even the shopworn feel of Haight Ashbury and disco kitsch proves less than annoying thanks to Maupin's set of palpable and sympathetic characters (animated by a strong cast), his nicely entangling storyline, and the show's engaging, even rousing period-savvy score. Whether it will play in Peoria — or New York City for that matter — who knows. But for the audience at last week's opening in San Francisco, it solidly earned the love fest it probably would have gotten either way.

Cleveland-reared but Bay-curious Mary Ann Singleton (a formidable Betsy Wolfe) arrives in 1976 San Francisco, a city celebrating its own version of the "bi-sexi-centennial"

year with a burgeoning alternative culture mixing remnants of Summer of Love hippiedom with mirror-ball dance floors and gay bathhouses. Fleeing her oppressive hometown and shedding gradually her straight-laced upbringing, Mary Ann makes her new home at 28 Barbary Lane, a Russian Hill apartment complex (a skyward Victorian framework

abound in the large cast, amid some fine musical numbers — although an otherwise effective power ballad from secret Anna daughter Mona (the excellent Mary Birdsong) is somewhat marred by the unintentionally comic title "Seeds and Stems." And the final "No Apologies" number, while good, is stretched thin with the duty of wrapping up various subplots.

If nostalgia reigns here, the story till has real roots that make themselves gently felt throughout. In 1976, Maupin was a young transplant from North Carolina, via the Navy, and newly, enthusiastically out as a gay man and budding



Here we are in Xanadu: *Tales of the City*'s Michael "Mouse" Tolliver (Wesley Taylor, left) and Brian Hawkins (Patrick Lane) lace up, with Mona Ramsey (Mary Birdsong) in tow. | PHOTO BY ALESSANDRA MELLO

flanked by great locks of greenery in Douglas W. Schmidt's choice scenic design) overseen by the benignly extravagant matron and marijuana maven Anna Madrigal (played with serene assurance by Broadway's golden-throated Judy Kaye). She soon joins the other tenants in a loose alternative "family" (with all attendant subplots) centered on the mysterious Anna, who we learn started out even more remotely from her present self than did Mary Ann.

The numerous other characters come equally well realized. As Mary Ann's out gay neighbor Michael "Mouse" Tolliver, for instance, Wesley Taylor is as believably down-to-earth as he is charming (Michael's loving coming-out letter to his Anita Bryant-loving parents is just one of the show's dramatic highlights). Broadway veteran Richard Poe, meanwhile, delivers Edgar Halcyon — the stuffy businessman grasping for a last chance at life under Anna's amorous tutelage — with commanding aplomb and a nicely understated vulnerability. Many other fine turns

author. Capturing the gig with the Chronicle, he serialized what would become his first novel in a rush of five installments per week under the column title "Tales of the City." He wrote close to the ground (and the Chronicle society desk), delivering what was at times almost as much reportage as fiction, peppering his hastily composed plotlines and characters with anecdotes from the city he was coming to know intimately. Of course, the ground he worked was then heaving in a cultural and political earthquake that set San Francisco ever further apart from the rest of the country. *Tales of the City*, in its various incarnations, is still a no-apologies love letter home. **SFBG**

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Wheel in the sky keeps on turnin'

Italian docu-essay *Le Quattro Volte* out-Malicks Malick

By Dennis Harvey
arts@sfbg.com

FILM There are "documentaries" that use staged or fictive elements to fib, and others toward some greater truth. Michelangelo Frammartino's *Le*

Quattro Volte is of the second type. You might well question just how much of this "docu-essay" simply occurred on camera, or occurred when/how it did for the camera. But that really doesn't matter, because the results have their own enigmatic, lyrical truth, one that might not have been arrived at by pure observation. In some ways, this is a better movie about life, existence, and the possibility of God than *The Tree of Life*. At the very least, it's shorter.

It might help to know — though the film itself won't tell you — that Frammartino drew inspiration from the purported theories of ancient Greek philosopher, mathematician, and mystic Pythagoras. (Purported because his sect was highly secretive and no writings survive.) He believed in transmigration of the soul, a.k.a. metempsychosis — souls reincarnating from human to animal to various elements, endlessly replenishing nature.

Pythagoras and followers moved to a Greek-émigré outpost in the southern Italian region of Calabria to start their own religious community, one whose extreme exclusivity led to their persecution and demise — though the unquestionably brilliant leader's ideas would live on not just in mathematics but as an influence on later quasi-religious "secret societies" like Freemasonry and Rosicrucianism.

There, now you have some CliffsNotes on a movie that itself chooses to wash over the viewer almost as neutrally as the stationary landscape studies of James Benning. Void of recorded music and nearly all speech (the few overheard bits go untranslated), Frammartino's film — shot in and around the medieval Calabrian village of Serra San Bruno — is part neorealist nod and part meta-



High on a hill was a lonely goatherd: Giuseppe Fuda in *Le Quattro Volte*. | PHOTO COURTESY OF LORBER FILMS

physical rapture. (No Harold Camping reference intended.) It is gorgeous, and occasionally goofy. Just like the deity one might pick to be Up There.

The narrative, so to speak, first focuses on a wizened goat herder (Giuseppe Fuda) who creakily drives his flock into the grazing hills. The world might be getting more crowded every minute, humanity overbearing on nature till hairy predators invade suburbs — but there are still some places people are mostly leaving. Metaphorical tumbleweeds might as well be tumbling through the streets of his depleted town. Coughing himself to sleep at night in his spare room — three chairs used as shelves, suggesting company he'll never have — he's an exemplar of a vanishing life-style, one seemingly little-changed since the town's founding a millennium ago.

Indeed local human society appears less diverse, sturdy, and communicative than that of our protagonist's goats, which fascinate. The young ones are cute as heck; the adults handsome and dignified. A kid whose birth we observe slides out of mom splay-legged, looking a bit like the "baby" in *Eraserhead* (1977), making a sound like a squeak toy — then later panicking at being left behind in

a gully. Guarding the goat-pen, the herder's dog freaks at a passing annual costumed parade of Passion Play reenactors. When the gate is broken, goats scatter surreally around town, including the quarters of their dying keeper. (This is where the "documentary" claim seems least probable, as the fabulous imagery can hardly have been an accident.)

Le Quattro Volte — the four times, meaning four soul migrations — goes on from there, transferring its focus from man to kid to a tree felled for another annual ritual. (Yes, that's just three incarnations; Frammatino flummoxed me on the fourth.) It's a frequently ravishing abstract, sonically as well as visually — collar-bells meld with church bells, and even the buzzing of flies seems part-of-the-natural-order beneficent.

Let's face it: there has never been an unpretentious movie made by a filmmaker named Michelangelo. But this one merits that weight. It begins and ends with the area residents' traditional creation of coal in a smoking pile of lumber that looks like a half-buried meteor. Point taken: in the end, we're all compost recycled back to the air, earth, and sea. **SFBG**

LE QUATTRO VOLTE opens Fri/10 in Bay Area theaters.



Rumsen Ohlone Tribe dancers Henry Munoz, Desiree Munoz, Melissa Moreno, and Jessie Perez take the stage. | PHOTO BY RJ MUNA

Around the Bay, around the world

The 33rd San Francisco Ethnic Dance Festival embraces a variety of cultures — and new venues

By Rita Felciano
arts@sfbg.com

DANCE “When one door closes, another opens” is the kind of cliché that drives you batty when you’ve been fired, or your lover has literally showed you the door. But once in a while even clichés prove their right to exist. Take the San Francisco Ethnic Dance Festival, which last year faced homelessness when Caltrans requisitioned the Palace of Fine Arts’ parking lot for the duration of the Doyle Drive reconstruction. With poor access to MUNI and no parking lot, EDF had no choice but to start a frantic search for another venue. The crisis challenged them to rethink a format that has worked for them since 1989 — potentially very risky, because, to quote another cliché: “Don’t mess with success.”

With a need to move from one temporary shelter to another, EDF took the opportunity to reshape its offerings in a way that might yet prove beneficial to both audiences and performers.

For one group of dancers, however, this year’s EDF is a homecoming. For the first time in more than 200 years, dancers and musicians from the Rumsen Ohlone Tribe will perform on their own land. Decimated by disease and dispersed because of persecution and discrimination, most live in a diaspora in their own country. But they did not, as popular history and the federal

government would have it, die out; the tribe is 2,000 members strong. Many, including tribal chief Tony Cerda have settled in the Pomona area. But their ancestors are buried below what is now Yerba Buena Center for the Arts.

On Friday, June 3, in the presence of tribal dancers and musicians, San Francisco Mayor Ed Lee presented Cerda with the EDF’s annual Malonga Casquelourd Lifetime Achievement Award. The homecoming festivities continue on June 18, when a half-dozen other California tribes join the Ohlones for an all-day “California Indian Big Time Gathering” at Yerba Buena Gardens.

Two other aspects of this year’s program deserve special attention. June 11 and 12, eight companies will perform at Zellerbach Hall in Berkeley for the first time. For dancers used to showing their work in community halls, stepping onto a generous professional stage (and in front of a potential audience of 2,000) will be both a challenge and a delight. In January, EDF held its auditions at Zellerbach to an enthusiastic response from the primarily East Bay crowd. The word clearly had gotten out about how much fun these auditions are. In previous years at the Palace, the events regularly sold out.

The Zellerbach lineup aims to offer a similarly broad perspective of world dance. The eight companies will present taiko and Bharatanatyam contextualizing each other; African music and dance as practiced in Benin and Ghana;

ancient belly dancing with a modern twist; and theatrically appropriate rituals from the Philippines and Bali. It also includes a barefoot version of flamenco, dances from a multicultural Veracruz, and, to top off the evening, a premiere for 100 celebrating Tahitian culture.

This year’s other innovation relates to performances June 19, 25, and 26 at YBCA’s Forum, where audience members will have the opportunity to enter the world of these dances. It makes sense. Culturally-rooted dance is integral to a community’s sense of well-being. It enhances milestones — courting, funerals, the changing of seasons, coming-of-age ceremonies, and thanksgiving practices.

These dances are not primarily meant to entertain — although of course they do — and many are participatory. When divorced from their contexts and put on a proscenium stage, something is inevitably lost. The Forum performances will restore some of the communal aspect of world dance. Each program offers a different quartet of companies that will perform a short piece, then invite the audience to join them in one aspect of their practice. You can choose among Balinese, Polish, square, Filipino, capoeira or African dance.

Or how about a piece of poppy seed cake served on a sword? **SFBG**

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Song Dong, *Waste Not*, 2006. Photograph Courtesy of the Tokyo Gallery + BTAP

CLOSING JUN 12!

SONG DONG

DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL

A solo exhibition by Chinese conceptual artist Song Dong, including videos, photography, a newly commissioned work and the much heralded large-scale installation *Waste Not*.

CLOSING SUN, JUN 12!

DAILY LIVES

CURATED BY ABBY CHEN, ARTISTIC DIRECTOR OF THE CHINESE CULTURE CENTER

Four Chinese and Chinese-American artists examine the reality and occasional sublimity of everyday existence through a variety of sensory experiences. For the closing weekend, join artists Sita Bhaumik and Cynthia Tom as they each lead drop-in, hands-on workshops. Bhaumik will collaborate with guests to design an odoriferous new scent sure to conjure up memories and associations, while Tom will repurpose guests’ underused or forgotten personal items into something meaningful once again.



CLOSING JUN 12!

EUAN MACDONALD: 9,000 PIECES

YBCA commissioned Scottish-born, LA-based artist Euan Macdonald to create *9,000 PIECES*, an HD video filmed in Shanghai at a secret piano factory where pianos are made for Western companies. We also present some of Macdonald’s other works, including additional videos and a series of new drawings.



IN THE SCREENING ROOM, JUN 9 & 11

DIRTY DIARIES

produced by Mia Engberg

Hardcore to the max, *Dirty Diaries* is a collection of twelve short erotic films by Swedish women directors. Blending hetero-, queer and everything in between, these shorts are hot, funny, intense, weird and sometimes in your face.

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Su** **"EARLY RUNNIN'S"**
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JOE STEVENS (OF COYOTE GRACE)
ALEX DAVIS (INDIE) \$10
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(WORLD) NOS

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5:30P **FREE OYSTERS ON THE HALF SHELL**
6P-2A **DJ'S CARMEN & MIRANDAS**
FRUIT STAND (WORLD, FUNK, R&B, POP) NOS
7P **RED HOTS BURLESQUE**
9P **GEEPNEYS, LESBIANS, IRWIN**
SWIRNOFF, SLEEVES ON HEARTS
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SAT 6/11
3P **BENEFIT FOR SCHOOLS FOR SALONE** \$10-20
9P **THESE HILLS OF GOLD,**
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SWEET CHARIOT (ROCK / POP) \$7

SUN 6/12
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A son (Ewan McGregor, right) comes to terms with seeing his elderly father (Christopher Plummer) in an entirely new light in the new drama *Beginners*. | PHOTO COURTESY FOCUS FEATURES

Father's day

Mike Mills' autobiographical *Beginners* traces one man's late-in-life liberation

By Louis Peitzman
arts@sfbg.com

FILM The central figures in Mike Mills' *Beginners* — a grown son and his elderly, newly out father — share a relationship rarely featured on screen. But however unique the story seems, it's based on real events in the writer-director's life.

"I thought my dad coming out was the most awesome thing that ever happened in my life," Mills (2005's *Thumbsucker*) reflects. "What happened between us after he came out — it was the biggest story I had

to tell. I like it when filmmakers make really personal stories."

Even though *Beginners* is based on his life, Mills made sure the film would have a broader appeal. When he appealed to Ewan McGregor — eventually cast as Oliver, the son — Mills stressed the importance of expanding on the personal.

"The first thing I said to Ewan when I wrote a letter, I was like, 'This has to be more than personal. It has to reach out to people. You can't feel like you have to mimic or anything like that.'"

For McGregor, the truth behind the script was part of what attracted him to the project. Although he was committed to playing Oliver and

not Mills himself, the actor also wanted to connect with the reality of the film.

"I thought it was a wonderful story," McGregor says. "I wanted to know more and more about the real story. I think that's always really important. That's what makes you identify and commit to something wholeheartedly — believing in the story you're telling."

Veteran actor Christopher Plummer stars opposite McGregor as Hal, who comes out at 75 and proceeds to make the best of his twilight years. Again, Mills wanted the character of Hal to be distinct from his actual father, though he was charmed by the similarities between the two men.

"It was a real natural fit, I've got to say," Mills admits. "Christopher got so many of the key points, like the humor."

Indeed, all the actors — including costars Mélanie Laurent and Goran Visnjic — brought humor to

their roles, helping *Beginners* achieve the bittersweet tone Mills intended. The film maintains a whimsical style, alternating between moments of joy and tragedy throughout. But on either end of the spectrum, it feels organic, something McGregor credits to the positive energy of the set.

"It was absolutely the best environment to create good acting, to create good work for us," he notes. "It very much felt like we had this space — and the peace and quiet and the time — to live those scenes and to make them feel very, very real."

Although McGregor says he doesn't pick films based on their budgets, he does acknowledge the benefits of working on a smaller, independent movie.

"On a big film, there are maybe 500 people on the set — you don't know who anyone is," he explains. "All the direction is given through earpieces to everybody, and you can feel very lonely. But on a film like this, you're just part of the process. It's lovely, and it really feels wonderful."

Mills is pleased with the finished product, which is one of the all-too-infrequent depictions of a happy older gay man. He believes that his father and the film-loving friends he met with weekly would have appreciated the portrayal. But he also notes the need for more.

"I'm very honored to get to treat a gay character in a movie hopefully with respect and curiosity," Mills says. "The thing that would be more interesting would be a movie not just with an older gay man, but by an older gay man. We need more stories obviously through gay eyes, not just a straight guy telling a story about a gay guy." **SFBG**

BEGINNERS opens Fri/10 in San Francisco.

Ladies first

Kinuyo Tanaka and other legends command the screen in "Japanese Divas"

By Kimberly Chun
arts@sfbg.com

FILM The phenomenon of scene-stealing Japanese divas is all too familiar to this wannabe, having grown up in the clutches of unrepentantly demanding, real-life J-power matrons — the kind who will ply you with unsolicited advice, gifts, and edibles while smilingly applying the thumb-

screws of sweet guile, pile-driving guilt, and sheer *gambatte*.

Where to begin when it comes to the overwhelming careers of the five femme forces of nature rhapsodized in "Japanese Divas" at the Pacific Film Archive? Inspired by, though not identical to, this spring's series at the Film Forum in New York City, "Japanese Divas" flips the focus, with an elegantly loaded bow and a smile, away from the Toshiros, Chishus, and the other male stars of Japan's cinematic classics and toward ideal-

ized Yasujiro Ozu beauty Setsuko Hara; the cross-over face of midcentury Japanese film, Michiko Kyo; Kenji Mizoguchi favorite Kinuyo Tanaka; and Naruse muse Hideko Takamine. And though this incarnation of "Japanese Divas" can often seem like the Setsuko Hara show with its attention to Ozu's works, other formidable females show themselves fully capable of grabbing viewers' attention.

One compelling player is Tanaka, Mizoguchi's once-go-to-gal for her open-faced humanity, unforgettable in the revered *The Life of Oharu* (1952) and the wrenching *Sansho the Bailiff* (1954) depicting noble women on their way down to the lower depths. At 24, but looking barely legal with her tremulous baby face and minuscule chin, Tanaka's remarkable at the center of the 1933 Ozu silent *Dragnet Girl* as the titular shady lady straddling the straight world of good office wenches and fiery dance-hall molls.



Machiko Kyo (right) delivers an iconic performance as the ethereal Lady Wakasa in Kenji Mizoguchi's 1953 *Ugetsu*.

In this slice of hard-boiled gangster tropes speckled with eloquent imagery, Tanaka's fearsome, politically savvy Tokiko rules the school, be it boxing circles or the academy of 20th-century hard knocks, and plays all the angles. A prickly intelligence and overpowering will are clearly ping-ponging behind that dolly plate-face, as Tokiko fights for her heavily guylined boy-toy Jyoji (Joji Oka) against challengers, both femme and fuzz, then undertakes the ultimate surrender. This dragnet girl is the whip-smart, indomitable harbinger of modern Japanese womanhood, come the hell of battle, the humility of occupation, and the struggles of survival while tugged by the tide of change.

In Mizoguchi's biggest crowd-pleaser, and arguable masterpiece, 1953 ghost story *Ugetsu*, Tanaka crumbles, now the angelic, self-sacrificing wife and mother Miyagi, seemingly lacerated by stark branches in one of the filmmaker's most strikingly composed images. The moment somehow foreshadows Tanaka's professional break with Mizoguchi after he tried to stop Nikkatsu studio from hiring her as a director (her first film, *Love Letter*, was released the same year as *Ugetsu*).

Rivalry apparently knows few earthly bounds, and in *Ugetsu*, Tanaka found her worthy seductive, spectral counterpart in Machiko Kyo's ethereal Lady Wakasa. Kyo — who stars in that other J-cinematic monument Akira Kurosawa's *Rashomon* (1950) as well as Kon Ichikawa's now-tough-to-see *Odd Obsession* (1959) — strides a quivering line between untouchable delicacy

and teasing desire, her half-moon eyes flaring through an immaculate alien-aristocratic visage. Kyo's almost unrecognizable as '60s-cute, jewel-polishing, distrusted wife-in-a-box in *The Face of Another* (1966), Hiroshi Teshigahara's mad, mod, fantastic-looking postwar treatise on disfiguring trauma and Japan's obsession with the mask and identity.

My current favorite diva of the bunch: the bravely smiling, long-suffering Hideko Takamine, epicenter of Mikio Naruse's wonderful drama, *When a Woman Ascends the Stairs* (1960). Also the star of Keisuke Kinoshita's Technicolor *Carmen Comes Home* (1951) and his well-loved *Twenty-Four Eyes* (1954), Takamine's put-upon, stubbornly independent hostess Mama is beautifully filled out with almost imperceptible shading — from the slightly arch, whiny tone she assumes when drunk and forced to consort with a heartless customer to the guarded polonaise of politeness she undergoes while sitting down with a rival hostess. Here, as Naruse matter-of-factly breaks down the economics of the biz, Takamine is less Douglas Sirk's Jane Wyman than Rainer Werner Fassbinder's Hanna Schygulla, colored in less lurid hues: a post-World War II heartbreaker all too familiar with the disaster attendant with hitching one's hopes and fortunes to men. **SFBG**

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Diego Garcia plays the Hotel Utah Thurs/9.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 8

ROCK/BLUES/HIP-HOP

Edie Carey, Justin Trawick Hotel Utah. 8pm, \$14.
Daniel Castro Biscuits and Blues. 8 and 10pm, \$15.
Dirty Boots, Astral Force, Kelly McFarling Elbo Room. 9pm, \$8.
Loquat, Inu, DJ Roll Rickshaw Stop. 8pm, \$14.
Bruno Mars, Janelle Monae, Mayer Hawthorne and the County Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 7:30pm, \$37.50.
Matmos, Wobbly Bottom of the Hill. 9:30pm, \$18.
My First Earthquake, Le Vice, DJ Bortvans Ltd. Café Du Nord. 9:30pm, \$12.
Naysayers Knockout. 9pm, \$5.
Rough Waters, Junior Boogie Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Alex Skolnick Trio San Francisco Marriot Marquis, Bin 55 Lobby Lounge, 55 Fourth St., SF; www.amptkapp.com. 6pm. Instruments will be played via iPad.
Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Jazz organ party with Graham Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Hombres G, Enanitos Verdes Fillmore. 8pm, \$55.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Buena Onda Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, free. Funk, swing, rare grooves, and more with Dr. Musco and guests.
Friendly Fires DJ set Public Works, 161 Erie, SF; www.publicsf.com. 9:30pm, \$10. With DJs Aaron Axelson and White Mike.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Third Wednesdays Underground SF. 10pm-2am, \$3. With Ms. Jackson, DJ Loryn, and Becky Knox spinning electro, tech, house, and breaks.

THURSDAY 9

ROCK/BLUES/HIP-HOP

Con Brio Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Death Cab for Cutie, Lonely Forest Fillmore. 9pm, \$35.
Les Dudek Biscuits and Blues. 8 and 10pm, \$20.
Diego Garcia, Chairman Wow Hotel Utah. 9pm, \$12.
Grouplove, Walk the Moon, Death Cab for Cutie DJ Set Rickshaw Stop. 9pm, \$12.
"I Give a Fuck: Benefit for Natalie 'SkinFiend' Chandler" Thee Parkside. 9pm, \$10-20. Music and burlesque with Alotta Boutte, BC3, Jackie Strano, Kentucky Fried Woman, and more.
Mental 99 El Rio. 7pm, free.
Miami Horror, Jeffrey Jerusalem, DJ Matthew Grand DNA Lounge. 9pm, \$18.
Raw Geronimo Knockout. 9:30pm.
Signal Path, Malah, Neurovoltaic Orchestra Bottom of the Hill. 9pm, \$12.
Lucas Silveira, Joe Stephens, Alex Davis El Rio. 8pm, \$10.
Tied to the Branches, Slowness, Summer of Glaciers Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Dave Parker Quartet Purple Onion, 140 Columbus, SF; (415) 956-1653. 7:30-10:30pm, free.

Krishna Das Regency Ballroom. 8pm, \$38.
Organsm featuring **Jim Gunderson** and
“Tender” Tim Shea Bollyhood Café. 6:30-9pm,
 free.

Parlor Tricks Café Royale, 800 Post, SF; (415)
 641-6033. 8pm, free.

SF Jazz Hotplate Series Amnesia. 9pm.

Soul jazz party with Chris Siebert Royal
 Cuckoo, 3202 Mission, SF; www.royalcuckoo.
 com. 7:30pm, free.

Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

“Twang! Honky Tonk” Fiddler’s Green, 1330
 Columbus, SF; www.twanghonkytonk.com.
 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs
 Pleasurmaker and Señor Oz spin Afrobeat,
 Tropicália, electro, samba, and funk.
Culture Corner Koko Cocktails, 1060 Geary,
 SF; www.kokococktails.com. 10pm, free. Roots
 reggae, dub, rocksteady, and classic dancehall
 with DJ Tomas, Yusuke, Vinnie Esparza, and
 Basshaka and ILWF.

80s Night Cat Club. 9pm, \$6 (free before
 9:30pm). Two dance floors bumpin’ with the
 best of 80s mainstream and underground
 with Dangerous Dan, Skip, Low Life, and
 guests.

Guilty Pleasures Gestalt, 3159 16th St, SF;
 (415) 560-0137. 9:30pm, free. DJ TophZilla,
 Rob Metal, DJ Stef, and Disco-D spin punk,
 metal, electro-funk, and 80s.

1984 Mighty. 9pm, \$2. The long-running New
 Wave and 80s party features video DJs Mark
 Andrus, Don Lynch, and celebrity guests.

Thursday Special Tralala Revolution Café,
 3248 22nd St, SF; (415) 642-0474. 5pm, free.
 Downtempo, hip-hop, and freestyle beats by
 Dr. Musco and Unbroken Circle MCs.

Tropicana Madrone Art Bar. 9pm, free. Salsa,
 cumbia, reggaeton, and more with DJs Don
 Bustamante, Apocolypto, Sr. Saen, Santero,
 and Mr. E.

FRIDAY 10

ROCK/BLUES/HIP-HOP

Buzzcocks, Images Slim’s. 9pm, \$35.
Detroit Cobras, Girl in a Coma Independent.
 9pm, \$15.

**Extra Action (Electric) Marching Band, Itchy-
 O Marching Band, Tiger Honey Pot** Rickshaw
 Stop. 9pm, \$15. Also with Amnesia Babies and
 the Burning Wigs of Sedition.

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THURS JUNE 9	RAW GERONIMO 9:30, \$5
FRI JUNE 10	FOXTAIL SOMERSAULT SAM FLAX & HIGHER COLOR GARBAJ KAETZ 9P \$7 DJ NEIL MARTINSON
SAT JUNE 11	SHANNON & THE CLAMS RANK/XEROX + THE OUTDOORSMEN 9PM \$8
SUN JUNE 12	Early evening show The Lee Velinsky Trio 5pm, \$4
SUN JUNE 12	THE SLOW MOTIONS (JAPAN) CRAZY SPIRIT (NYC) THE YOUNG OFFENDERS • 8:30P • THRILLHOUSE
MON JUNE 13	KRAZY FOR KARAOKE ALLNIGHTER! 7PM
TUE JUNE 14	JESSE MORRIS & THE MAN COUGARS + SAINT CHRISTOPHER KEMO SABE + DJ JAY JAWORSKI 9P \$5

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Farewell Continental, Gold Motel, Here
Come the Saviours Bottom of the Hill. 9pm,
 \$15.

Foxtail Somersault, Sam Flax and Higher
Color, Garbaj Kaetz Knockout. 9pm, \$7.
Old Firm Casuals, Toughskins, Hounds and
Harlots Hemlock Tavern. 9:30pm, \$10.
PrOnStar 2.0, My Addiction, Miranda Ferriss
Jones Hotel Utah. 9pm, \$10.

» **Si Sé, Boca Do Rio** Café Du Nord. 9:30pm,
 \$22.

Timber Timbre, Marissa Nadler Swedish
 American Hall (upstairs from Café Du Nord).
 8pm, \$15.

Trio Grande Biscuits and Blues. 8 and 10pm,
 \$20. Salute to “the Cream of Clapton.”
Carlos Varela Great American Music Hall. 9pm,
 \$25.

Young Widows, My Discos, Hides, Name Thee
 Parkside. 9pm, \$8-10.

Voya Amnesia. 7pm, \$5.

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JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark.
 9pm, \$10.

Jules Broussard Club Deluxe, 1511 Haight, SF;
 www.sfclubdeluxe.com. 10pm, \$10.

Dan Zelman Quartet with Kenny Washington
 Red Poppy Art House. 9pm, \$12-20.

Jazz organ party with Graham Connah Royal
 Cuckoo, 3202 Mission, SF; www.royalcuckoo.
 com. 7:30pm, free.

“A Night in Treme” Davies Symphony Hall,
 201 Van Ness, SF; www.sfjazz.org. 8pm, \$20-
 65. With Rebirth Brass Band, Kermit Ruffins,
 Donald Harrison, and more.

Yellowjackets with Robben Ford Yoshi’s San
 Francisco. 8 and 10pm, \$26.

FOLK/WORLD/COUNTRY

Bucky Walters Plough and Stars. 9:30pm,
 \$6-10.

Make-Out Room

WED 6/8 9:30PM NO COVER!
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SUN 6/12 7:30PM \$8
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 STEVE DAUBENSPECK (ROBI DEL MAR)

MON 6/13 7PM \$10
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TUE 6/14 7PM NO COVER!
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DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF;
 (415) 643-3558. 10pm, \$5. Afro and world
 music with rotating DJs including Stepwise,
 Steve, Claude, Santero, and Elembe.

Blow Up: Six Year Anniversary Bash DNA
 Lounge. 10pm, \$20. The popular party cel-
 ebrates six years with Tenderloins, Trevor
 Simpson, Jeffrey Paradise, and host Ava Berlin.

DJ Sandman Medjool, 2522 Mission, SF; www.
 medjoolsf.com. 10:30pm, \$10.

Indy Slash Amnesia. 10pm. With DJ Danny
 White.

Loose Joints! Make-Out Room. 1-pm, \$5.
 Celebrate three years of the underground
 dance party with Jeremy Ellis, plus Tom
 Thump, DJ Centipede, and Damon Bell.

Treat ‘Em Right Elbo Room. 10pm, \$5. DJs
 Vinnie Esparza, B-Cause, and Relly Rels spin
 hip-hop, funk, Latin, reggae, and more.

Vintage Orson, 508 Fourth St, SF; (415) 777-
 1508. 5:30-11pm, free. DJ TophOne and guest
 spin jazzy beats for cocktailians.

SATURDAY 11

ROCK/BLUES/HIP-HOP

An Horse, Poor Bailey, Steve Taylor Bottom of
 the Hill. 9pm, \$12.

Black Lips, Cerebral Ballzy, Personal and the
Pizzas Great American Music Hall. 9pm, \$16.

Evolfo Doofeht, Rozzi Crane, Candlespit
Collective Slim’s. 9pm, \$15.

Front Line Assembly, Dismantled, Cyanotic,
Hardwire, DJ Acucrack Red Devil Lounge.
 8pm, \$20.

Miasmal, Bone Sickness, Mortuous Hemlock
 Tavern. 9:30pm, \$10.

CONTINUES ON PAGE 42 »

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SAT/11 ROCK/BLUES/HIP-HOP CONT>>

Mutaytor, Brass Menazeri, Motion Potion Independent. 9pm, \$25.
Necroveck, Los Gringos Chicanos, Moss Thee Parkside. 3pm, free.
Jackie Payne Biscuits and Blues. 8 and 10pm, \$20.
Shannon and the Clams, Ranx/Xerox, Outdoorsmen Knockout. 10pm, \$8.
Sheets, Amalgamation, Kenny Eng Rock-It Room. 8pm, \$7.
Si Sé, Boca Do Rio Café Du Nord. 9:30pm, \$22.
Slow Poisoner, Crystelles, Tunnel, Agness Twin Retox Lounge. 9pm, \$5.

JAZZ/NEW MUSIC

“Golden Gate Park Band Festival” Music Concourse, Golden Gate Park; www.golden-gateparkband.org. 11am-5pm. With San Jose Metropolitan Band, Great Mother Lode Brass Band, and more.
Soul jazz party with Jules Broussard and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Yellowjackets, Sandro Albert Trio Yoshi's San Francisco. 8 and 10pm, \$26.

FOLK/WORLD/COUNTRY

Paula Held Bazaar Café, 5927 California, SF; www.bazaarcfe.com. 7pm, free.
Panteón Rococó Fillmore. 9pm, \$25.
“Saturday Night Salsa” Ramp, 855 Terry Francois, SF; www.facebook.com/TheRampSF. 5:30-8:30pm, \$10.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.
Bootie SF: Girl Tack DNA Lounge. 9pm, \$8-15. With Girl Talk tribute act Girl Tack, Smash-Up Derby, Adrian and Mysterious D, John!John!, and more.
Cockblock Rickshaw Stop. 10pm, \$5-10. Dance party for homos, lezzies, and friends with DJ Natalie Nuxx and VJ Mark Andrus.
Fly Me to the Moon Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 9:30pm, free. Sixties soul, girl groups, and garage with DJs Amy A and DJ the DJ.
Synergy Medjool, 2522 Mission, SF; www.medjoolsf.com. 10:30pm, \$20.
Tormenta Tropical Elbo Room. 10pm, \$5-10. DJs Shawn Reynaldo and Oro spin electro-cumbia.

SUNDAY 12

ROCK/BLUES/HIP-HOP

“Battle of the Bands” DNA Lounge. 5:30pm, \$12. With Fate on Impulse, SuperBabe, Hell 69, and more.
Black Lips, Cerebral Ballzy, Personal and the Pizzas Great American Music Hall. 9pm, \$16.
Crystelles, Tongue and Teeth, Agness Twin Hemlock Tavern. 9pm, \$7.
Hooray For the Riff Raff, Sam Doores and the Tumbleweeds Amnesia. 9pm, \$7.
Mother Mother, Frail, Altars Rickshaw Stop. 8pm, \$12.
Brendan Perry and Robin Guthrie Bimbo's 365 Club. 8pm, \$25.
Resurrection Men, Our Vinyl Vows, Pounders, John Heart Jackie Café Du Nord. 8pm, \$10.
Slow Motion, Crazy Spirit, Young Offenders Knockout. 8:30pm.

JAZZ/NEW MUSIC

“Golden Gate Park Band Festival” Music Concourse, Golden Gate Park; www.golden-gateparkband.org. 11am-5pm. With West County Winds, Golden Gate Park Band, and more.
Willie K. Yoshi's San Francisco. 5 and 7pm, \$5-20.
Eddie Marshall, Larry Vuckovich, and Jeff Chambers Bliss Bar, 4026 24th St., SF; www.blissbarsf.com. 4:30pm, \$10.
Sunday jazz organ party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c_death.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest Jimmy Love.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10.
Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 13

ROCK/BLUES/HIP-HOP

Deftones, Dillinger Escape Plan, Le Butcherettes Warfield. 7:30pm, \$35-42.50.
Diamond Rings Independent. 8pm, \$12.
Sean and Zander, Cunt Sparrer, Love Songs from the Hated, Roland Finn Hemlock Tavern. 7pm, \$8.
Wildbirds and Peacedrums, Therapies Son Café Du Nord. 9pm, \$14.

FOLK/WORLD/COUNTRY

.357 String Band, Human Condition Elbo Room. 9pm, \$6.

DANCE CLUBS

Club Metrojolt Rickshaw Stop. 9pm, \$10-15. Electro house bangers with Beardforce, DJ Kimo, and DJ Cy.
Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 14

ROCK/BLUES/HIP-HOP

Mark Lanegan, Sean Wheeler, Zander Schloss Great American Music Hall. 8pm, \$25.
Maine, Augustana Fillmore. 6:30pm, \$20.
Barbara Manning, Boom Bang, Fine Steps Hemlock Tavern. 9pm, \$6.
Jesse Morris and the Man Cougars, Saint Christopher, Kemo Sabe, DJ Jay Jaworski Knockout. 9:30pm, \$5.
Aesop Rock and Kimya Dawson Independent. 8pm, \$20.
Rockfight, Atomic Machines, Unko Atama Bottom of the Hill. 9pm, \$8.
Times New Viking, King Tuff, Spencey Dude and the Doodles Rickshaw Stop. 8pm, \$14.
Michael Yonkers, Sandwiches, Bronze Amnesia. 9pm, \$10.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Fromagique Elbo Room. 9pm, \$10. Live music and burlesque with Bombshell Betty and Her Burlesqueteers. **SFBG**

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SIGNAL PATH THE MALAH NVO THU. 6/9 8:30PM DOORS \$10-12 ages: 21+ The Neurovoltaic Orchestra

FAREWELL CONTINENTAL FRI. 6/10 8:30PM DOORS \$13/15 ages: ALL featuring Justin Pierre of Motion City Soundtrack

GOLD MOTEL HERE COME THE SAVIOURS

AN HORSE SAT. 6/11 8:30PM DOORS \$10/12 ages: ALL from Australia

POOR BAILEY STEVE TAYLOR ex-Rogue Wave member

ROCKFIGHT ATOMIC MACHINES UNKO ATAMA TUE. 6/14 8:30PM DOORS \$8 ages: 18+

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ALKALINE TRIO • THE HOT TOPPIES • KEPI GHOU • ATOM AGE THU. 6/16

ANDREW JACKSON JIHAD • SHINOBU • O PIONEERS • THE WILD • PYTERAPON FRI. 6/17

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Elbo Room

WED 6/8 9PM \$8 ELBO ROOM PRESENTS **DIRTY BOOTS THE ASTRAL FORCE KELLY MCFARLING**

THU 6/9 9:30PM \$5 AFRO-TROPI-ELECTRIC-SAMBA-FUNK **AFROLICIOUS** WITH DJs/HOSTS: **PLEASUREMAKER, SENOR OZ**

FRI 6/10 6:30PM -9PM \$7 ADV/ \$10 DOOR OPIUM MAGAZINE PRESENTS **LITERARY DEATH MATCH** WITH READERS: TANA WOJCZUK, PAUL CORMAN ROBERTS, LISA CATHERINE HARPER, BELLO CIPRIANI JUDGES: IVORY MADISON, MICHAEL MEEHAN, RENEE RICHARDSON

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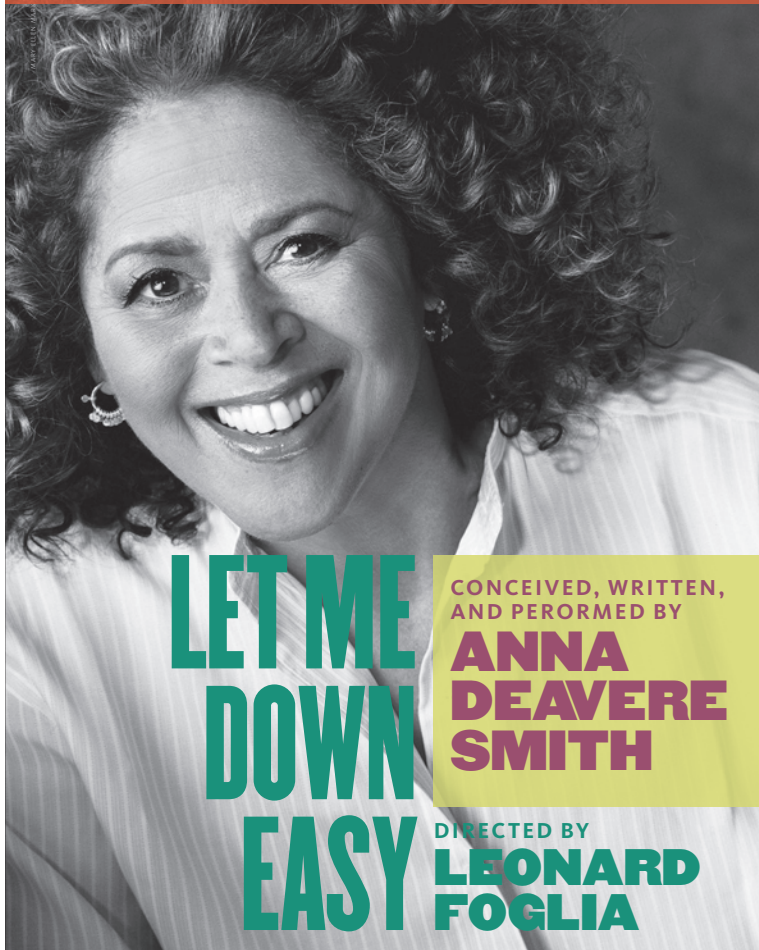
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Graphic novelist René Capone presents a staged reading of his *The Legend of Hedgehog Boy* at the San Francisco LGBT Center.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Wish We Were Here New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$20-32. Previews Thurs/9, 8pm. Opens Fri/10, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through June 25. Slacker meets genie in this Michael Phillis comedy.

ONGOING

All Atheists Are Muslim Stage Werx, 533 Sutter, SF; www.brownpapertickets.com. \$20. Runs Sun, 7pm. Through July 10. Zahra Noorbakhsh returns with her timely comedy.

Assassins Eureka Theatre, 215 Jackson, SF; www.rotheatre.com. \$20-36. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 25. Ray of Light Theatre performs the Sondheim musical.

Blue Man Group Golden Gate Theatre, 1 Taylor, SF; www.tickets.shnsf.com. \$50-200. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 19. Jaw-slackening feats of circus skill combine with elaborate otherworldly percussion, subtle fresh-off-the-spaceship clowning, and of course lots of blue body paint in the updated version of the long-running now internationally strewn multi-group Blue Man Group. Mutatis mutandis, it's a two decades-old formula. But its driving, eyeball-popping musical spectacle and wry, deft way with mass culture send-ups and (albeit rather pushy) audience participation can't help but entertain. (Avila)

Fighting Mac! Thick House Theatre, 1695 18th St, SF; 1-800-838-3006, www.therhino.org. \$15-30. Opens Fri/10, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through June 19. Theatre Rhinoceros performs John Fisher's play about real-life queer British general Hector MacDonald.

“Fury Factory 2011” Various venues and prices; www.brownpapertickets.com. Through July 12. Over 30 Bay Area and national companies participate in this bi-annual theater festival.

Little Shop of Horrors Boxcar Theatre Playhouse, 505 Natoma; www.boxcartheatre.org. \$20-50. Tues-Sat, 8pm; Sun, 2pm. Through June 26. From the moment the irritable Mr. Mushnik (Alex Shafer) chases his temp clerk (Amy Lizardo) out the lobby door and onto the street for the opening number, it's clear that Boxcar Theatre's production of *Little Shop of Horrors* is going to be unique. Boasting an energetic cast, an ingenious set, a few updated lyrics, and a marvelously menacing man-eating plant, *Little Shop* is engaging enough to distract from the somewhat awkwardly-mixed wireless mikes, and the fact that the doo-wop trio (Nikki Arias, Lauren Spencer, and Kelly Sanchez), though each individually blessed with awesome pipes, don't always vocally blend well together. But they play their streetwise characters to a tough and tender T, while the awkwardly schlubby Seymour Kleborn (John R. Lewis) and his battered muse Audrey (Bryn Laux) tend Seymour's mysterious botanical discovery and their burgeoning love affair with real sweetness. Everyone's favorite badass dentist is played

STAGE LISTINGS

to sadistic perfection by Kevin Clarke, who rolls up Natoma Street on an actual motorcycle, while the able chorus morphs from skid row bums to cynical ad execs without missing a musical beat. As usual, Boxcar Theatre's design team is a strong one, particularly in the case of puppet designers Greg Frisbee and Thomas John, whose trio of Audrey Jrs. are superbly executed. (Gluckstern)

Much Ado About Lebowski Cellspace, 2050 Bryant, SF; www.sfindie.com. \$25. Fri-Sun, 8pm. Through June 28. SF IndieFest and the Primitive Screwheads perform a Shakespeare-inflected take on the Coen Brothers' classic film.

Nobody Move Intersection for the Arts, 925 Mission, Golden Gate; 626-2787, www.brownpapertickets.com. \$20-35. Thurs/9-Sat/11, 8pm; Sun/12, 3pm. Intersection for the Arts and Campo Santo present a play based on the novel by Denis Johnson.

The Pride New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through July 10. New Conservatory Theatre Center performs the West Coast premiere of Alexi Kaye Campbell's love-triangle time warp drama.

Reborn SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. Wed/8, 7pm; Thurs/9-Sat/11, 8pm (also Sat/11, 3pm). Though emphatically fictional, Zayd Dohrn's play *Reborn*, currently receiving its world premiere at the SF Playhouse, provides an intriguing introduction to a decidedly fringe occupation. That of reborn: the art of crafting photo-realistic doll children commissioned by collectors, and sometimes by grieving parents. The play opens with an act of creation, as Kelly (Lauren English) ties up a closed eye with a sculptor's blade while a joint burns in the ashtray beside her. Enter Lorri Holt as Emily, a crisp, efficient businesswoman, and a client, come to check on the progress of her “baby” Eva. Things start to go South when Emily suggests some modifications and Kelly's own obsession with the project eventually spirals out of control. Amiable foil, Alexander Alioto as Kelly's boyfriend Daizy, exudes eager, golden retriever-like loyalty, but as Emily coolly observes, has “nothing to offer someone who is drowning.” All three actors are top-notch and do a fine job processing thoroughly uncomfortable moments, and the crack design team set the stage and mood precisely. Unfortunately the script itself skews towards melodrama and certain themes (dildo-design, drug abuse, “the dumpster darling”) imbue *Reborn* with an almost seedy, *Jerry Springer* vibe that seems inconsistent with director Josh Costello's strictly straightforward approach to the charged material. (Gluckstern)

Risk Is This...The Cutting Ball New Experimental Plays Festival EXIT on Taylor, 227 Taylor; (800) 838-3006, www.cuttingball.com. \$20-50. Fri-Sat, 8pm. Through June 25. Cutting Ball Theater closes its 11th season with a festival of experimental plays, including works by Eugenie Chan, Rob Melrose, and Annie Elias.

The Stops New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through June 25. New Conservatory Theater Center presents a musical comedy set in San Francisco.

Vice Palace: The Last Cockettes Musical Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-35. Fri-Sat, 8pm; Sun, 7pm. Through July 31. Hot on the high heels of a 22-month run of *Pearls Over Shanghai*, the Thrillpeddlers are continuing their Theatre of the Ridiculous revival with a tits-up, balls-out production of the Cockettes' last

musical, *Vice Palace*. Loosely based on the terrifyingly grim “Masque of the Red Death” by Edgar Allan Poe, part of the thrill of *Palace* is the way that it weaves the campy drag-glamour of *Pearls Over Shanghai* with the Thrillpeddlers' signature Grand Guignol aesthetic. From an opening number set on a plague-stricken street (“There's Blood on Your Face”) to a charming little cabaret about Caligula, staged with live assassinations, an undercurrent of darkness runs like blood beneath the shameless slapstick of the thinly-plotted revue. As plague-obsessed hostess Divina (Leigh Crow) and her right-hand “gal” Bella (Eric Tyson Wertz) try to distract a group of stir-crazy socialites from the dangers outside the villa walls, the entertainments range from silly to salacious: a suggestively-sung song about camel's humps, the wistful ballad “Just a Lonely Little Turd,” a truly unexpected *Rite of Spring*-style dance number entitled “Flesh Ballet.” Sumptuously costumed by Kara Emry, cleverly lit by Nicholas Torre, accompanied by songwriter/lyricist (and original Cockette) Scrumby Koldewyn, and anchored by a core of Thrillpeddler regulars, *Palace* is one nice vice. (Gluckstern)

BAY AREA

Care of Trees Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$17-26. Thurs-Sat, 8pm; Sun, 5pm. Through June 26. E. Hunter Spreen's *Care of Trees*, which is receiving an inventively bold world premiere production in Shotgun's capable hands is at once ambitious yet unsatisfying. The basic plot — “girl meets boy then turns into a tree ... sort of” — is a quirky premise full of untapped potential. With so many possible interpretations of Georgia's (Liz Sklar) unique predicament, the one that seems most predominant is an unwitting critique of the banality of the self-realization movement. “If I don't do ... what I see as right, then I'll be lost to myself,” she tells her understandably frustrated husband Travis (Patrick Russell), as she abruptly shuts off her empathy-meter and bids him to do the same. During isolated pockets of dramatic tension, Georgia is stabbed in an altercation with a tree-hugger, suffers a series of violent seizures, is shuttled off to a battery of clueless doctors, and granted an audience with a Peruvian shaman, yet the underlying significance of actually turning into a tree, is barely explored, certainly never understood. Sklar and Russell turn in standout performances as the forest-crossed lovers, and the canopy of Nina Ball's inventive set soars, but overall this *Tree* could stand to develop some stronger roots. (Gluckstern)

Welcome Home, Julie Sutter Marion E. Greene Black Box Theater, 531 19th St, Oak; www.theatrefirst.com. \$10-30. Thurs-Sat, 8pm; Sun, 2pm. Through June 19. On her first day back from Iraq, African American Marine, mother, and amputee Jenny Sutter (a pensive, quietly affecting Omoze Idehenre) sits in Beckett-like stasis at a bus depot operated by a wound-up cockroach-crazed attendant (Joe Estlack), until a chatty middle-aged woman named Louise (Nancy Carlin), recovering from addiction to everything, convinces her to come to Slab City. The off-the-grid settlement of semi-permanent campers and kooks on the desert edge of Los Angeles turns out to have once been a Marine base, much to the dismay of traumatized and anguished Jenny, who can't work up the courage to answer the cell phone calls from her mother and children, let alone return to them. A physically handicapped internet-certified preacher (Brett David Williams) meanwhile takes it upon himself to help Jenny, with assistance from sometime girlfriend and recidivist Louise and a local soi-disant shrink (Karol Strempeke). They throw a public coming-home ceremony for the cast-off vet. It's Slab City's socially awkward and pugacious jewelry maker Donald (a sharp Jon Tracy) who challenges the militarism and religious pabulum in this enterprise, even as he finds himself irresistibly drawn to the deeply wounded Jenny. Nevertheless, playwright Julie Marie Myatt's involving story (smoothly and engagingly directed for TheatreFIRST by Dominique Lozano) carries a real if not quite heavy-handed spiritual dimension, peppered with traditional gospel tunes (heard in Johnny cash recordings during scene transitions but echoed by cast members at other times) and undergirded by doubting Jenny's unconscious quest for signs of a seemingly absent Christian god. What she finds is a community of equally messed up but compassionate souls, and that's enough. (Avila)

PERFORMANCE/DANCE

“The Legend of Hedgehog Boy” San Francisco LGBT Center, 1800 Market, SF; www.renecapone.com. Sat, 7:30pm. \$12. Author René Capone reads from his graphic novel in a staged, multimedia performance. **SFBG**



Find out what life in 1970s Mission District was like at the *Ten Years* walking tour of 24th Street on Fri/10. | PHOTO BY DAVE GLASS

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

FRIDAY 10

Ten Years walking tour Meet outside 1240 Valencia, SF; www.shapingsf.org. 1pm, free. Take an audio walking tour through the book titled *Ten Years That Shook the City: San Francisco 1968-1978*, a selection of essays about the city's gay rights and other identity-based social movements and anti-gentrification efforts that spread beyond San Francisco. This self-guided tour features ten sites along 24th Street from Valencia to Bryant. Find out where a lost anti-Vietnam war mural hides, where radicals hung out in the barrio, and more. Can't make it? That's fine – folks can take a virtual tour online. Feeling ambitious? Print out a map and visit all 24 sites for a blast from the past history lesson of this amazing city's radical roots.

"Artifacts of Living" photo show Curator, 1767 Church, SF; (415) 970-9828, www.curatorsf.com, www.amscott.org, Facebook: Artifacts of Living. 6-9pm, free. Check out the collection of photos taken with a 1960s Olympus Pen Camera by local photographer Andrew Martin Scott. His photography is contemporary, yet his photos have a vintage quality looking as though they were taken decades ago. Not so, and no iPhone Hipstamatic or any other make-my-photo-look-old-and-cool apps were used either. Get nostalgic for the good ol' days with images of decaying signs, rusty old cars, antique bikes, and an assortment of old barns, pawn shops, laundromats, liquor stores, barber shops and coffee joints. And it wouldn't be a proper art opening without booze, so no need to B.Y.O. since the smart folks at Curator have that covered.

SATURDAY 11

We (heart) San Francisco Urban Bazaar, 1371 Ninth Ave., SF; www.urbanbazaarsf.com. 5-10pm, free. It's good to know that there are places in this town where you can shop with a conscience – or at least not have to worry about funding less-than-decent labor practices or environmental harm. Inner Sunset's Urban Bazaar is one such place that stocks a bevy of locally sourced and fair trade goods ranging from jewelry and house wares to up-cycled apparel. Celebrate San Francisco and its artisans at a party featuring free flowing beer and wine, pizza from Little Star, and arts and crafts from locals like Rick Kitigawa, Samantha Barsky, and more.

SUNDAY 12

Bayview Music Festival and Sunday Streets Third Street, from Mendell Plaza to 18th and Mississippi and various detours through Dogpatch and Potrero Hill, SF; www.sunday-streetssf.com. 11am-5pm, free. This edition of the popular car-free street fair celebrates healthy living in the communities of Bayview-Hunter's Point, Dogpatch, and Potrero Hill with Mendell Plaza on one end of the route and 17th Street and Carolina at the other (be sure to check out the map online for the exact route.) You can expect the usual – local vendors, healthy food, people-watching, and family fun. But there will also be an all-day Music festival featuring Juan Escovedo and the Latin All-Stars, Ashling Cole of Graham Central Station, and more. Included on the entertainment bill is a shrimp n' grits cook-off where several local restaurants will compete for the grand prize – quiet satisfaction knowing that she or he has the tastiest recipe.

MONDAY 13

Hard Rock's memorabilia extravaganza Hard Rock Cafe, Pier 39, Embarcadero and Beach, SF; (415) 956-2013, www.hardrock.com. 11am-5pm, free. Hard Rock Cafe, the chain of rock-n-roll themed restaurants with locations all over the world, has scoured its massive collection of memorabilia for the best of the best and will be displaying it all at their San Francisco location. There is a ton to see, including the jacket John Lennon wore on the cover of *Rubber Soul*, Buddy Holly's glasses, Marc Bolan's guitar, Peter Frampton's talk box, Michael Jackson's famous "Beat It" attire, Neil Young's poncho – and the crème de la crème – Justin Bieber's skateboard.

Dine-out for Lyon Martin Andalu, 3198 16th St., SF; (415) 621-2211, www.andalusf.com, www.savelyonmartin.org. 5:30-9:30pm, cost of dinner and drinks. You have to eat today, right? You may as well dine for a good cause at this popular Mission restaurant that is donating proceeds from the evening's dinner sales to Lyon Martin Health Services – the progressive women and transgender health clinic that faced foreclosure earlier this year. The Save Lyon Martin community group has raised a whopping \$500,000 in only three months to prevent the clinic from shutting it's doors, however they still need to raise more funds to ensure that the doors stay open. So loosen a notch on your belt, because the more you eat, the more you inevitably give back. That, and also the fact that fried mac and cheese is on the menu. Yum! **SFBG**

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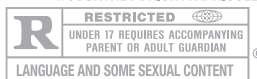
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CLAUDIA PUIG, USA TODAY



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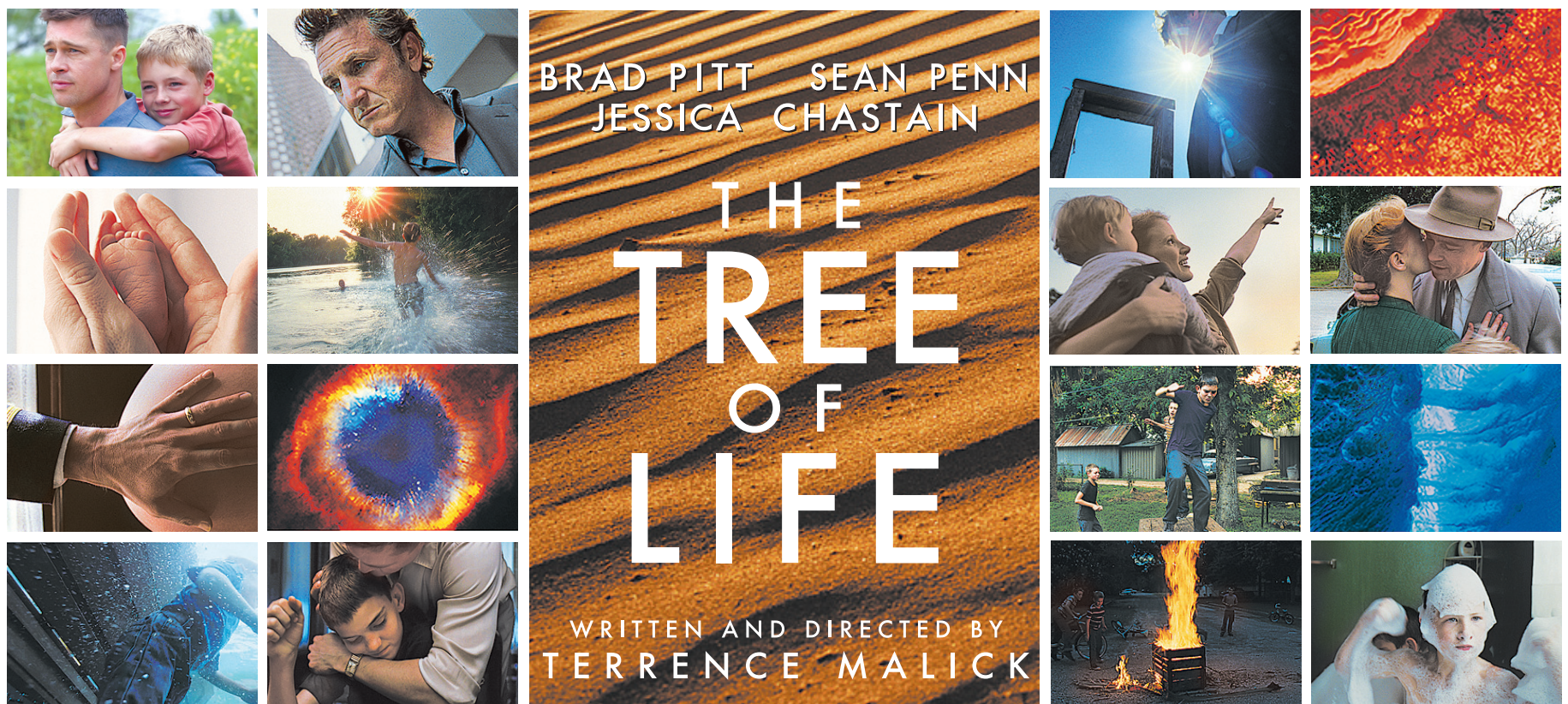
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be said for most of the comedies Hollywood continues to churn out. Here's your choice: let *Bridesmaids* work its charm on you, or never allow yourself to complain about an Adam Sandler flick again. (2:04) *Empire, Marina, 1000 Van Ness, Shattuck, Sundance Kabuki.* (Peitzman)

» **Cave of Forgotten Dreams** (1:35) *SF Center, Shattuck.*

» **The Double Hour** (1:35) *Piedmont, Shattuck, Smith Rafael.*

» **Everything Must Go** (1:36) *Piedmont, SF Center.*

Fast Five (1:41) *1000 Van Ness.*

The First Grader (1:43) *Shattuck, Smith Rafael.*

Forks Over Knives (1:36) *Opera Plaza.*

The Hangover Part II What do you do with a problematic mess like *Hangover Part II*? I was a fan of *The Hangover* (2009), as well as director-cowriter Todd Phillips' 1994 GG Allin doc, *Hated*, so I was rooting for *II*, this time set in the East's Sin City of Bangkok, while simultaneously dreading the inevitable Asian/"ching-chang-chong" jokes. Would this would-be hit sequel be funnier if they packed in more of those? Doubtful. The problem is that most of *II*'s so-called humor, Asian or no, falls completely flat — and any gross-out yuks regarding wicked, wicked Bangkok are fairly old hat at this point, long after *Shocking Asia* (1976) and innumerable episodes of *No Reservations* and other extreme travel offerings. This *Hangover* around, mild-ish dentist Stu (Ed Helms) is heading to the altar with Lauren (*The Real World: San Diego*'s Jamie Chung), with buds Phil (Bradley Cooper) and Doug (Justin Bartha) in tow. Alan (Zach Galifianakis) has completely broken with reality — he's the pity invite who somehow ropes in the gangster wild-card Mr. Chow (Ken Jeong). Blackouts, natch, and not-very-funny high jinks ensue, with Jeong, surprisingly, pulling snark sections of *II* out of the crapper. Phillips obviously specializes in men-behaving-badly, but *II*'s most recent character tweaks, turning Phil into an arrogant, delusional creep and Alan into an arrogant, delusional kook, seem beside the point. Because almost none of the jokes work, and that includes the tired jabs at tranny strippers because we all know how supposedly straight white guys get hella grossed out by brown chicks with dicks. Lame. (1:42) *Empire, Four Star, Marina, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki.* (Chun)

» **Incendies** (2:10) *Shattuck.*

Kung Fu Panda 2 The affable affirmations of 2008's *Kung Fu Panda* take a back seat to relentlessly elaborate, gag-filled action sequences in this DreamWorks Animation sequel, which ought to satisfy kids but not entertain their parents as much as its predecessor. Po (voiced by Jack Black), the overeating panda and ordained Dragon Warrior of the title, joins forces with a cavalcade of other sparring wildlife to battle Lord Shen (Gary Oldman), a petulant peacock whose arsenal of cannons threatens to overwhelm kung fu. But Shen is also part of Po's hazy past, so the panda's quest to save China is also a quest for self-fulfillment and "inner peace." There's less character development in this installment, though the growing friendship between Po and the "hardcore" Tigress (Angelina Jolie) is occasionally touching. The 3-D visuals are rarely more than a gimmick, save for a series of eye-catching flashbacks in the style of cel-shaded animation. (1:30) *1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Sam Stander)

Midnight in Paris Owen Wilson plays Gil, a self-confessed "Hollywood hack" visiting the City of Light with his conservative future in-laws and crassly materialistic fiancée Inez (Rachel McAdams). A romantic obviously at odds with their selfish pragmatism (somehow he hasn't realized that yet), he's in love with Paris and particularly its fabled artistic past. Walking back to his hotel alone one night, he's beckoned into an antique vehicle and finds himself transported to the 1920s, at every turn meeting the Fitzgeralds, Gertrude Stein (Kathy Bates), Dali (Adrien Brody), etc. He also meets Adriana (Marion Cotillard), a woman alluring enough to be fought over by Hemingway (Corey Stoll) and Picasso (Marcial di Fonzo Bo) — though she fancies aspiring literary novelist Gil. Woody Allen's latest is a pleasant trifle, no

more, no less. Its toying with a form of magical escapism from the dreary present recalls *The Purple Rose of Cairo* (1985), albeit without that film's greater structural ingeniousness and considerable heart. None of the actors are at their best, though Cotillard is indeed beguiling and Wilson dithers charmingly as usual. Still — it's pleasant. (1:34) *Albany, Piedmont, Shattuck, Sundance Kabuki.* (Harvey)

» **Nostalgia for the Light** (1:30)

Opera Plaza.

Pirates of the Caribbean: On Stranger Tides (2:05) *1000 Van Ness, Sundance Kabuki.*

Queen to Play (1:36) *Smith Rafael.*

» **13 Assassins** (2:06) *Bridge, Shattuck, Smith Rafael.*

» **Thor** (2:03) *1000 Van Ness.*

The Tree of Life Mainstream American films are so rarely adventuresome that overreactive gratitude frequently greets those rare, self-conscious, usually Oscar-baiting stabs at profundity. Terrence Malick has made those gestures so sparingly over four decades that his scarcity is widely taken for genius. Now there's *The Tree of Life*, at once astonishingly ambitious — insofar as general addressing the origin/meaning of life goes — and a small domestic narrative artificially inflated to a maximally pretentious pressure-point. The thesis here is a conflict between "nature" (the way of striving, dissatisfied, angry humanity) and "grace" (the way of love, femininity, and God). After a while *Tree* settles into a fairly conventional narrative groove, dissecting — albeit in meandering fashion — the travails of a middle-class Texas household whose patriarch (a solid Brad Pitt) is sternly demanding of his three young sons. As a modern-day survivor of that household, Malick's career-reviving ally Sean Penn has little to do but look angst-ridden while wandering about various alien landscapes. Set in Waco but also shot in Rome, at Versailles, and in Saturn's orbit (trust me), *The Tree of Life* is so astonishingly self-important while so undernourished on some basic levels that it would be easy to dismiss as lofty bullshit. Its Cannes premiere audience boomed and cheered — both

factions right, to an extent. (2:18) *California, Embarcadero.* (Harvey)

» **Win Win** (1:46) *Shattuck.*

» **X-Men: First Class** Cynics might see this prequel as pandering to a more tweeny demographic, and certainly there are so many ways it could have gone terribly wrong, in an infantile, way-too-cute X-Babies kinda way. But despite some overly choppy edits that shortchange brief moments of narrative clarity, *X-Men: First Class* gets high marks for its fairly first-class, compelling acting — specifically from Michael Fassbender as the enraged, angst-ridden Magneto and James McAvoy as the idealistic, humanist Charles Xavier. Of course, the celebrated *X-Men* tale itself plays a major part: the origin story of Magneto, a.k.a. Erik Lehnsherr, a Holocaust survivor, is given added heft with a few tweaks: here, in an echo of Fassbender's turn in *Inglourious Basterds* (2009), his master of metal draws on his bottomless rage to ruthlessly destroy the Nazis who used him as a lab rat in experiments to build a master race. The last on his list is the energy-wrangling Sebastian Shaw (Kevin Bacon), who's set up a sweet Bond-like scenario, protected by super-serious bikini-vixen Emma Frost (January Jones). The complications are that Erik doesn't ultimately differ from his Frankensteins — he pushes mutant power to the detriment of those puny, bigoted humans — and his unexpected collaborator and friend is Xavier, the privileged, highly psychic scion who hopes to broker an understanding between mutants and human and use mutant talent to peaceful ends. Together, they can move mountains—or at least satellite dishes and submarines. Jennifer Lawrence as Raven/Mystique and Nicholas Hoult as Hank McCoy/Beast fill out the cast, voicing those eternal *X-Men* dualities — preserving difference vs. conformity, intoxicating power vs. reasoned discipline. All core superhero concerns, as well as teen identity issues — given a fresh charge. (2:20) *Empire, 1000 Van Ness, Presidio, Sundance Kabuki.* (Chun) **SFBG**



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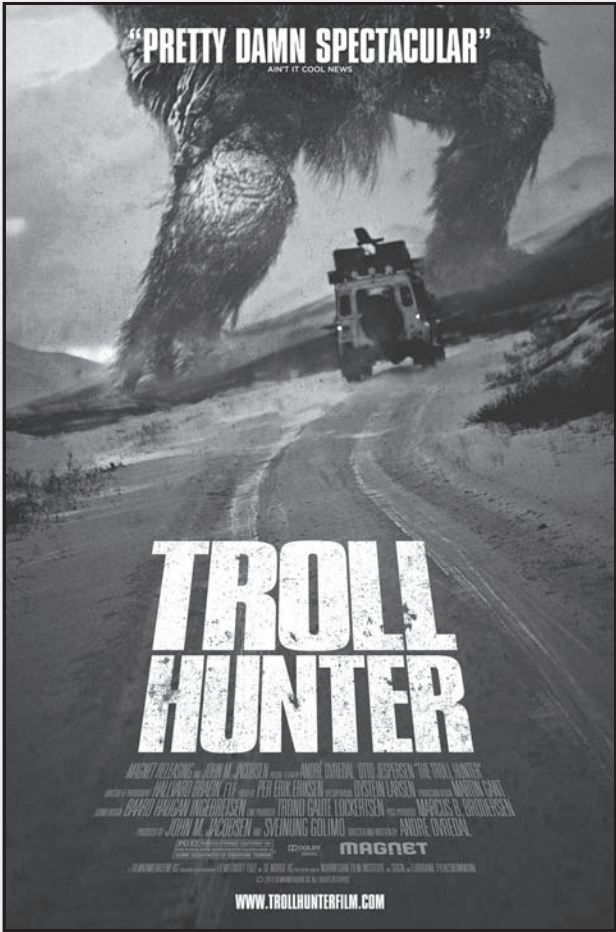
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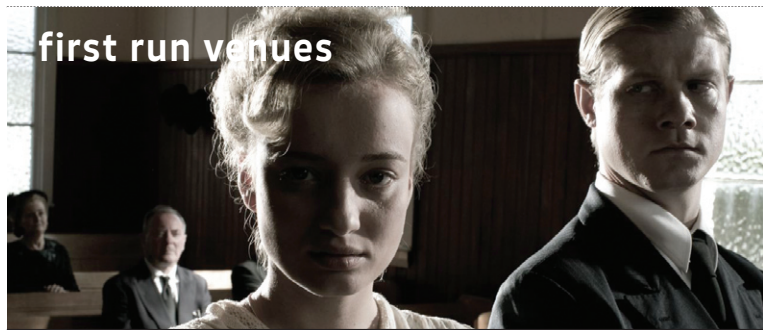


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PRODUCTION DESIGNER CYNTHIA CHARTRETT DIRECTOR OF PHOTOGRAPHY SHAWN MAUREL EXECUTIVE PRODUCERS BOBBY SUE LUTHER ANDREW SUPERMAN RYAN KAVANAUGH TUCKER TODLEY
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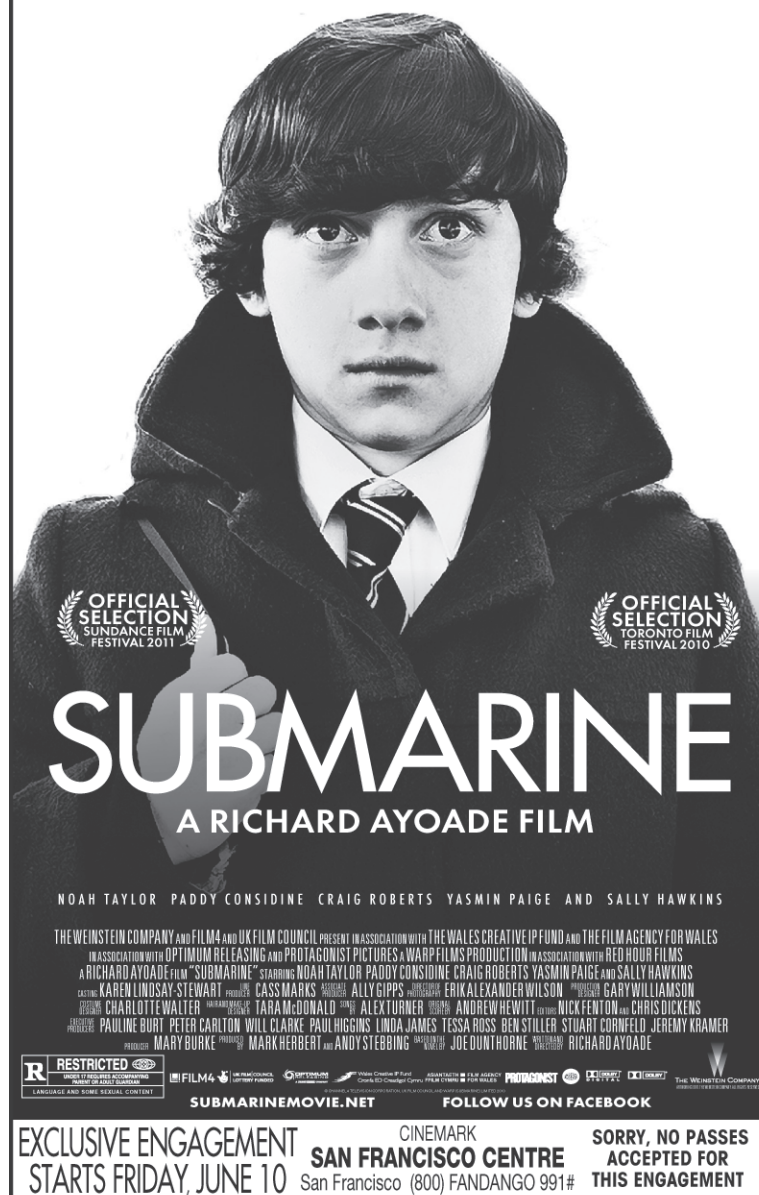
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FESTIVAL 2010

SUBMARINE

A RICHARD AYOADE FILM

NOAH TAYLOR PADDY CONSIDINE CRAIG ROBERTS YASMIN PAIGE AND SALLY HAWKINS

THE WEINSTEIN COMPANY AND FILM4 AND UK FILM COUNCIL PRESENT IN ASSOCIATION WITH THE WALES CREATIVE FUND AND THE FILM AGENCY FOR WALES
IN ASSOCIATION WITH OPTIMUM RELEASING AND PROTAGONIST PICTURES A WARP FILMS PRODUCTION IN ASSOCIATION WITH RED HOUR FILMS
A RICHARD AYOADE FILM "SUBMARINE" STARRING NOAH TAYLOR PADDY CONSIDINE CRAIG ROBERTS YASMIN PAIGE AND SALLY HAWKINS
CASTING: KAREN LINDSAY-STEWART PRODUCED BY: CASS MARKS EDITOR: ALLY GIPPS EXECUTIVE PRODUCERS: ERIK ALEXANDER WILSON PRODUCED BY: GARY WILLIAMSON
SCREENPLAY BY: CHARLOTTE WALTER BASED UPON THE NOVEL BY: TARAMCDONALD MUSIC BY: ALEX TURNER COSTUME DESIGNER: ANDREW HEWITT EXECUTIVE PRODUCERS: NICK FENTON AND CHRIS DICKENS
EXECUTIVE PRODUCERS: PAULINE BURT PETER CARLTON WILL CLARKE PAUL HIGGINS LINDA JAMES TESSA ROSS BEN STILLER STUART CORNFELD JEREMY KRAMER
PRODUCED BY: MARY BURKE PRODUCED BY: MARK HERBERT AND ANDY STEBBING BASED UPON THE NOVEL BY: JOE DUNTHORNE SCREENPLAY BY: RICHARD AYOADE

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erwise specified.

BALBOA 3620 Balboa, SF; www.balboamovies.
com. \$20. "Opera, Ballet, and Shakespeare
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Fernando Marti, Community planner; Community Congress 2010

Lenny Goldberg, economist and founder, California Tax Reform Association

Shaw San Liu, Chinese Progressive Association

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- JULY 14:** Tenants, Housing and
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- JULY 28:** Immigration, Education
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Sat, 1; Sun, 2.

CASTRO 429 Castro, SF; (415) 621-6120.
www.castrotheatre.com. Regular program-
ming \$7.50-10. "70mm Festival:" **Vertigo**
(Hitchcock, 1958), Wed-Fri, 2, 5, 8; **Lawrence
of Arabia** (Lean, 1962), Sat-Sun, 2, 7.

**CHRISTOPHER B. SMITH RAFAEL FILM
CENTER** 1118 Fourth St, San Rafael; (415)
454-1222, www.cafilm.org. \$10.25. **The
Double Hour** (Capotondi, 2010), call for
dates and times. **The First Grader** (Chadwick,
2010), call for dates and times. **Queen to Play**
(Bottaro, 2009), call for dates and times. **13
Assassins** (Miike, 2010), call for dates and
times.

FOUR STAR 2200 Clement, SF; www.intsf.
com. \$10. "Asian Movie Madness: Jet Li Now
and Then" • **Clash** (Le, 2009), and **Iron Fan
and Magic Sword** (Chan, 1971), Thurs, call
for times.

LUMIERE 1572 California, SF; www.contrac-
torsroutine.com. \$8-10.50. **Contractor's
Routine** (Tsapayev, 2010), Wed-Thurs, 7.
MECHANICS' INSTITUTE 57 Post, SF;
(415) 393-0100, rsvp@mlibrary.org. \$10.
"CinemaLit Film Series: Music and Nostalgia:"
Roxie Hart (Wellman, 1942), Fri, 6.

**MISSION CULTURAL CENTER FOR LATINO
ARTS** 2969 Mission, SF; www.answercoalition.
org. \$5-10. **South of the Border** (Stone, 2009),
Thurs, 7. With a report back on Cuba by Gloria
La Riva.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk;
(510) 642-5249, www.bampfa.berkeley.edu.
\$5.50-9.50. "The Cult of the Kuchars:" **Sins of
the Fleshapoids** (Mike Kuchar, 1965), Fri, 7;
The Devil's Cleavage (George Kuchar, 1973),
Sat, 6; **Burlesk King** (Chiongio, 1999), Sat,
8:35. "Arthur Penn: A Liberal Helping:" **The
Left Handed Gun** (1958), Fri, 9; **The Miracle
Worker** (1962), Sun, 5:30; **Mickey One** (1965),
Sun, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994;
www.redvicmoviehouse.com. \$6-10. **Wayne's
World** (Spheeris, 1992), Wed, 2, 7:15, 9:20.
House (Obayashi, 1977), Thurs, 7:15, 9:15.
Kuroneko (Shindo, 1968), Fri-Sat, 7:15, 9:25
(also Sat, 2, 4:15). **Mars Attacks!** (Burton,
1996), Sun-Mon, 7:15, 9:30. Live music with
the California Jug Band Association, Sun,
noon-5. This event, \$5. **The Cockettes** (Weber
and Weissman, 2002), June 14-15, 7:15, 9:30
(also June 15, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-
1087, www.roxie.com. \$5-9.75. "Another Hole
in the Head Film Festival," through June 16.
Horror, sci-fi, and fantasy films; visit www.
sfindie.com for complete schedule.

VICTORIA 2961 16th St, SF; www.patagonia-
rising.com. \$10. **Patagonia Rising** (Lilla, 2011),
Wed, 8.

YERBA BUENA CENTER FOR THE ARTS 701
Mission, SF; (415) 978-2787, www.ybca.org.
\$6-8. "Dirty Diaries," 12 short erotic films
by Swedish women directors, Thurs and Sat,
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> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **DSF Enterprise**, 837 Faxon Ave San Francisco, CA 94112. The fictitious business name was filed in the County of San Francisco under File# A-029336-00 on: 9/27/2006. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Dominic Favetti 837 Faxon Ave San Francisco, CA 94112. This business was conducted by an individual. Signed Dominic Favetti. Dated: 5/17/11, Marielyne L. Argente, Deputy County Clerk. **#113367. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335355-00 The following person is doing business as **Bear Coast Gardening and Landscaping**, 973 Brussels St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/2/11. Signed Anthony J. Yong. This statement was filed by Marielyne L. Argente on May 3, 2011. **#113371. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335518-00 The following person is doing business as **Automatic Appliances Service and Sales**, 1180 Howard St #412 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/10/11. Signed Dennis L. Bernardo. This statement was filed by Susanna Chin on May 10, 2011. **#113381. June 8, 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335561-00 The following person is doing business as **Chinese Culture Center of San Francisco**, 750 Kearny St San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/15/1965. Signed Gin Ho. This statement was filed by Marielyne L. Argente on May 11, 2011. **#113361. May 18, 25, June 1 and 8, 2011**

PUBLIC NOTICE NOTICE IS HEREBY GIVEN BY FOLEY & LARDNER LLP (THE "FIRM") TO THE PUBLIC THAT A POLICY ON LEGAL PRACTICE RECORDS MANAGEMENT WAS ADOPTED BY THE FIRM TO ADDRESS THE RETENTION AND FINAL DISPOSITION OF RECORDS. IF YOU ARE, OR PREVIOUSLY WERE, A CLIENT OF THE FIRM, AND BELIEVE WE HAVE RECORDS WITH REGARD TO CLOSED MATTERS, YOU MUST SUBMIT A WRITTEN REQUEST TO THE FIRM IF YOU WISH TO HAVE RECORDS RETURNED TO YOU. NOTE THAT RECORDS WILL BE RETURNED AT YOUR EXPENSE. OTHERWISE, ANY SUCH RECORDS MAY BE DISCARDED IN ACCORDANCE WITH OUR POLICY (GENERALLY TEN YEARS FROM THE CONCLUSION OF THE MATTER). PLEASE SUBMIT ANY REQUEST EITHER VIA US MAIL TO: ATTN RECORDS MANAGEMENT, FOLEY & LARDNER LLP, 777 E. WISCONSIN AVE, MILWAUKEE, WI 53202 OR FACSIMILE TO (414) 297-4900 OR EMAIL TO RECORDSRETENTION@FOLEY.COM. INCLUDE IN YOUR REQUEST THE NAME(S) OF THE CLIENT, THE NAME(S) OF THE MATTER(S), THE CLIENT MATTER NUMBERS (IF KNOWN), AND THE NAME, STREET ADDRESS, E-MAIL ADDRESS, AND PHONE NUMBER OF THE RECEIVING PARTY. ANY INQUIRIES REGARDING THIS POLICY MAY BE ADDRESSED TO: RECORDS MANAGEMENT OR TO THE ATTORNEY PRIMARILY RESPONSIBLE FOR THE REPRESENTATION OF THESE MATTERS. UNLESS NOTIFIED TO THE CONTRARY BY AUGUST 4, 2011, FOLEY & LARDNER LLP PLANS TO PROCEED WITH THE DESTRUCTION OF THE RECORDS IN ACCORDANCE WITH ITS POLICIES. **#113379 June 1, 8 and 15, 2011**

SUMMONS CASE NUMBER: CGC-11-508499, NOTICE TO DEFENDANT: **Margaret Haig, her testate and intestate successors, and all persons claiming by, through, or under her; Arthur Meizels, his testate and intestate successors, and all persons claiming by, through or under him; Mollie Meizel, her testate and intestate successors, and all persons claiming by, through, or under her; all persons unknown, claiming any legal or equitable right, title, estate, lien, or interest in the property described in the complaint adverse to Plaintiff's title, or any cloud upon Plaintiff's title thereto; and Does 1-20, inclusive** YOU ARE BEING SUED BY PLAINTIFF: **Faustina Pedroza** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Shannon B. Jones, Shannon B. Jones Law group 300 Diablo Rd, Danville, CA 94526 (925) 837-2317** Date: February 23, 2011. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: June 1, 8, 15 and 22, 2011. L#113376**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335566-00 The following person is doing business as **Circa**, 2001 Chestnut St San Francisco, CA 94123. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 9/10/09. Signed Guri Wallia. This statement was filed by Alan Wong on May 11, 2011. **#113366. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335567-00 The following person is doing business as **SH Insurance Services**, 85 University St San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/12/11. Signed Shawn Huynh. This statement was filed by Maribel Jaldon on May 12, 2011. **#113362. May 18, 25, June 1 and 8, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335579-00 The following person is doing business as **Superior Viaduct**, 556 Vallejo St San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/11/11. Signed Steven Wascovich. This statement was filed by Marielyne L. Argente on May 12, 2011. **#113372. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335622-00 The following person is doing business as **Superior Connection Solutions**, 1544 California St #214 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/13/11. Signed Andrew Contreras. This statement was filed by Alan Wong on May 13, 2011. **#113363. May 18, 25, June 1 and 8, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335655-00 The following person is doing business as **Life, Death and Fog Books**, 968 Central Ave San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/15/11. Signed Ronald C. Tierney. This statement was filed by Maribel Jaldon on May 16, 2011. **#113369. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335692-00 The following person is doing business as **CHEF KEVIN'S GOURMET CATERING**, 110 Hunters Point Shipyard, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/15/2011. Signed Kevin Tucker. This statement was filed by Alan Wong May 17, 2011. **#113378. June 1, 8, 15 and 22, 2011.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335697-00 The following person is doing business as **Sklar Guitars**, 3212 26th St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Schuyler Dean. This statement was filed by Maribel Jaldon on May 17, 2011. **#113370. May 25, June 1, 8 and 15, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335817-00 The following person is doing business as **N2mint Sports Clothing Company**, 213 Thrift St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/23/11. Signed Daniel T. Knight. This statement was filed by Jennifer Wong on May 23, 2011. **#113375. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335836-00 The following person is doing business as **1. Climb, 2. Climb Real Estate, 3. Climb Real Estate Group**, 251 Rhode Island Ste 105 San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tiffany Combs. This statement was filed by Alan Wong on May 23, 2011. **#113374. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335855-00 The following person is doing business as **Special Stockings**, 605 San Bruno Ave San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/24/11. Signed Loren Swanson. This statement was filed by Maribel Jaldon on May 24, 2011. **#113373. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335911-00 The following person is doing business as **MICHELE OROSCO CONSULTING**, 2642 Gough Street # 306, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michele Bonetti. This statement was filed by Maribel Jaldon on May 26th, 2011. **#113377. June 1, 8, 15 and 22, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0335960-00 The following person is doing business as **House of Jewelers Casting**, 210 Post St Suite 721 San Francisco, CA 94108. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 11/1/10. Signed Angelina de los Reyes. This statement was filed by Magdalena Zevallos on May 31, 2011. **#113382. June 8, 15, 22 and 29, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0336006-00 The following person is doing business as **Bay Area Integrative Psychological Services**, 1 Hallidie Plaza Suite 700 San Francisco, CA 94102. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/1/11. Signed Karen Godfredsen. This statement was filed by Magdalena Zevallos on June 2, 2011. **#113383. June 8, 15, 22 and 29, 2011**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **May 31, 2011**. To Whom It May Concern: The name of the applicant is: **State Bird Provisions LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1529 Fillmore St San Francisco, CA 94115-3515. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE**. **Publication dates: June 8, 15 and 22, 2011 L#113380**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547731. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Jason L. Weissman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jason L. Weissman** filed a petition with this court for a decree changing names as follows: Present Name: Jason Lee Weissman Proposed Name: **Kagan David MacTane** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 12, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 10, 2011. Endorsed Filed San Francisco County Superior Court on May 10, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: May 18, 25, June 1 and 8, 2011. L#113364**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547738. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Janice M. and Frank J. Gigliuto for change of name. TO ALL INTERESTED PERSONS: Petitioner **Janice M. and Frank J. Gigliuto** filed a petition with this court for a decree changing names as follows: Present Name: Joseph Luis Penland, Jr. Proposed Name: **Joseph Luis Collins**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 19, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on May 13, 2011. Endorsed Filed San Francisco County Superior Court on May 13, 2011 by Param Natt, Deputy Clerk. **Publication dates: May 25, June 1, 8 and 15, 2011. L#113368**

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connections

› women seeking men

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DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

EXOTIC, EROTIC LATINA
Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

SEEKS ONE SPECIAL GUY
Attractive female, 47, 5'6", N/S, dark skinned Puerto rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. ☎336995

SEEKING A FRIEND
Hispanic American lady, 64, attractive, educated and stable seeking Irish Catholic gentleman, 75+, with education, for friendship. ☎861416

IN THE GOOD OL' SUMMER TIME
SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

SEEKS THE RIGHT ONE!
SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. ☎331622

YOU WON'T BE SORRY!
SF, I'm in my 40s. I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. ☎331628

READY TO TAKE A CHANCE!
Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! ☎331630

TENNIS ANYONE?
Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. ☎331632

ISO GENUINE PERSON
Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. ☎331680

NATIVE AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. ☎331681

GOOD TIMES TOGETHER
Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

LET'S LAUGH TOGETHER!
Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

YOU FOUND ME!
SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN
SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET
SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hard-working and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

THE ONE FOR ME?
SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

CARING & COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

SEEKING MY BASHERT
Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

LOVE IN THE AFTERNOON
WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

LOOKING FOR A SPRING THING
Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR. SF Bay area. ☎337699

› men seeking women

SEEKING MY SUGAR PLUM
SWM, 36, 6'2", 200lbs, smoker, seeks woman, 21-50, race does not matter, for casual relationship first and maybe leading to LTR. ☎339134

VERY CLASSY GUY
Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. ☎331440

YOU FOUND ME!
Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

TIRED OF SOAP OPERAS?
Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE
Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK
SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY
WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

ISO GOOD WOMAN
SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. ☎336749

ATHLETIC YOUNG GUY
SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. ☎338205

LET'S HAVE FUN
SM, 32, Filipino, smoker, 5'7", 160lbs, seeks woman, 19-40, to have fun and maybe more. ☎338781

SEEKS SF W/ NICE PERSONALITY
Kind-hearted 43-year-old man seeks woman for friendship, possibly leading to LTR. Prefer 25-40 years-old, but physical appearance, weight is unimportant. Personality is. ☎338860

LET'S HAVE FUN TODAY!
Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. ☎331623

SEEKING POSSIBLE LTR
SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easy-going female in her 20s, to go dating, long drives, having fun outdoors, camping and more. ☎331624

SEARCH NO FURTHER!
Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. ☎331627

BOYISHLY CHARMING
Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. ☎331629

LET'S GO OUT AND HAVE FUN!
Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332628

CIRCLE THIS AD
SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA
SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

LET'S MEET SOON!
Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

LET'S MEET SOON!
I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

SEEKS A KIND WOMAN
DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

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LET'S ENJOY LIFE!
Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. ☎336765

SEEKING MISS RIGHT
Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. ☎336939

› men seeking men

BI MALE SEEKS SAME
Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

› women seeking women

LET'S ENJOY LIFE
Chinese female, 34, 5'2", 120lbs, black hair, N/S, seeks a single woman, to share fun, romance and more. ☎339124

›three's company

SHARE HER I'M HUGE!
Endowed, 10+, nicknamed "Eveready", experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11", 165lbs, Caucasian, black hair, discreet, reliable, non-pushy. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first message in my box. No single males. ☎337120

› tv/ts

LET'S HOOK UP!
Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

› friends/activities

SCRABLE PARTNER NEEDED
"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . ☎337056

› kinksters

ISO ENDOWED BM, 18+
Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. ☎333986

EROTIC COMPUTER
Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

SEEKS ANOTHER WOMAN...
to play with toys and having some hot fun! SHF, 41, N/S, seeks HF, 25-50, smoker. ☎337883

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psychic dream astrology

JUNE 8-14

ARIES

March 21-April 19

It's an excellent time to assert yourself in a bold, clear way. The trick is to make sure you aren't coming across as aggressive and stepping on others' toes, Aries. Enlist the support of others, even if you don't feel that you need it.

TAURUS

April 20-May 20

The surest path to turning your fears into reality this week is by pressuring yourself to take on or do things that you don't feel ready for yet. So don't do it! Your ego may say "GO!" but the rest of you isn't prepared.

GEMINI

May 21-June 21

Babatunde Olatunji said "Today is a gift — that's why they call it the present." Your challenge is to accept the gift of this moment without attaching all your hopes and fears about what will happen next to it. Be where you're at.

CANCER

June 22-July 22

You are on the right path, but there is a fork in the road this week and you need to be vigilant so that you choose the right path. Watch out for your blind spots and illusions as you take considered steps forward, Cancer.

LEO

July 23-Aug. 22

Love is an awesome thing, and whether you're in love with a person, a song, or a place. The same thing is required of you this week: don't overdo it. Too much of any good thing can suck

the fabulous from it. Pace yourself, Leo.

VIRGO

Aug. 23-Sept. 22

Moving forward is wonderful as long as you're not motivated by fear and avoidance. If you are more clear on what you're leaving behind than what you're moving toward, take a minute to reassess, Virgo.

You are on the right path, but there is a fork in the road this week and you need to be vigilant so that you choose the right path. Watch out for your blind spots and illusions as you take considered steps forward.

LIBRA

Sept. 23-Oct. 22

The only way out of tortured thinking and obsessive worrying is with good old-fashioned TLC. Be nice and sweet to *you* by surrounding yourself with supportive people and inspiring ideas. Redirect your attentions.

SCORPIO

Oct. 23-Nov. 21

It's time for a much needed break, dear Scorpio. Pursue adventure, no matter how small or big. The power of play is healing if pursued within your means. Know your limits before you hit them.

SAGITTARIUS

Nov. 22-Dec. 21

Extend yourself to the people you love, Sag. Share with your friends or family where you're at and take the time and energy to really listen to them. Your relationships are changing, make it a good change.

CAPRICORN

Dec. 22-Jan. 19

It may be hard to make a decision about your relationships this week, Capricorn, and that's okay. Allow time for gathering information instead of forcing yourself to make a choice before you're ready.

AQUARIUS

Jan. 20-Feb. 18

The old adage "the bigger the hair, the closer to God" is hella true — until someone sits behind that big hair at the movies. Sometimes your awesome oversteps other people's space; don't let this be one of those times.

PISCES

Feb. 19-March 20

Instead of using a magnifying glass, try finding your reflection in a less intense way. You're looking too hard at things and it's distracting your focus away from what really counts. Realign with your goals. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 16 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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